

THE SCORE

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Editor: William Glock

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THE SCORE

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AIÏN
Ballet for twelve dancers
dedicated
to Lincoln Kirstein and George Balanchine
Das - de - Quatre
(male dancers)

George Shannassy
1954-57

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June, 1957

Editor: WILLIAM GLOCK

COVER MANUSCRIPT is the first page of Stravinsky's new ballet, *Agon*.

According to present plans, the September issue will include articles by Norman Del Mar (Confusion and Error), Dom Gregory Murray (Plainsong Rhythm), Hans Keller (Schoenberg's *Moses und Aron*), Iain Hamilton (The Inadequacy of our Teaching Institutions), and Robert Craft (Stravinsky's *Agon*). There will also be a substantial section of News and Comments.

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THE SCORE

AND I.M.A. MAGAZINE

Editor : William Glock

In honour of Stravinsky's 75th birthday

A Personal Preface	Robert Craft	7
A note on Stravinsky's settings of English	Henry Boys	14
Rhythm: Gershwin and Stravinsky	Hans Keller	19
Thoughts on Stravinsky	Roger Sessions	32
Twelve-note technique in Stravinsky	Roberto Gerhard	38
Stravinsky in a Composition Class	Maurice Perrin	44
Stravinsky's Revisions	David Drew	47
Four Short Fantasies by Henry Purcell	Marilyn Wailes	59
<i>The Trojans</i>	Robert Collet	66
Schoenberg's <i>Moses und Aron</i>	Hans Keller	69

News and Comments 71

Number 20, June 1957

A PERSONAL PREFACE

Robert Craft

In the summer of 1947 I wrote to Stravinsky asking to borrow the then unobtainable score of his *Symphonies d'Instruments à Vent*. At that time I conducted the Chamber Art Society, a bogus organization that nevertheless presented a dozen not insignificant concerts in New York between 1947 and 1950; I wished to include the *Symphonies* in my programmes. Stravinsky's reply was unexpected: he was just then finishing a new version of the *Symphonies* which he would like to conduct himself in one of our concerts. I was delighted with the idea of his participation, of course, but we were penurious and Stravinsky's four-figure fee was beyond any money we could hope to raise. Then, for some unaccountable reason, Stravinsky offered to conduct without remuneration the *Symphonies* and the *Danses Concertantes* in a programme in which I myself would do his *Symphony in C* and *Capriccio*. I journeyed to Washington, D.C. in March 1948 to confer with him about this concert, and was introduced to him there by W. H. Auden who had come to deliver the libretto of *The Rake's Progress*.

I was twenty-four years old though somewhat younger than that in the disequilibrium of my enthusiasms. On the subject of Stravinsky I lived and breathed a nimity, as Coleridge would call it, great enough to perturb everyone of my acquaintance. I must have been guilty of displaying my admiration to Stravinsky; but I must also have shown genuine knowledge of his music, for he invited me to come to Hollywood, to stay in his house, and to accomplish certain tasks for him. I did go there, I became *famulus*, and my visitation is now in its tenth year.

My first task was to sort manuscripts. Several trunkloads of them had arrived from wartime keeping in Paris. Stravinsky had had a great success in selling the manuscript of the 1947 version of *Petrushka* and he wished to put other manuscripts in the hands of a dealer. I was also to do various jobs connected with *The Rake's Progress*. The most important of these required, quite simply, that I pronounce and repeat the lines of the libretto. Stravinsky's English was perhaps too original when I first knew him, and his Russian domesticity did little to vulgarize it. Nowadays his use of English, though still original, is more resourceful; but he complains of his inability to formulate directly in any other language than Russian, of having to translate when he speaks English, French or German.

Though I do not attribute to myself any direct influence on the setting of English words in *The Rake's Progress*, I must have contributed indirectly, if only because my ignorance of Stravinsky's other languages obliged him to use English much of the time

during the two and a half years it took him to write the opera. We read and discussed the libretto together. Stravinsky would invite comment on his settings of words and phrases but develop ingenious compromises rather than accede to suggestions. (For example, there were not enough notes to cover the final syllables of 'little', 'uncle', 'settle', 'listen', and all the middle syllables of 'questioning', 'initiated', 'gentlemen'. When this was pointed out to him he added rhythmic stems in parenthesis; unlike the bids in the auction scene, however, these stems are meant to be sung as normal notes, not as some form of *Sprechstimme*). The claims of English stress and accent did not trouble him very deeply. He was far more concerned with singability, with vowel sounds in vocal ranges, with the effect of words on vocal quality and the other way round. He was circumspect in these matters beyond any assurance I or anyone else could give him. For example, whatever the last word of Act I may originally have been—it was not 'heart'—Stravinsky, refusing to believe it was a good word for a final high C, wrote the lower C; the high C came at Auden's request and only after he had supplied a new rhyme. Stravinsky was keener than the librettists themselves that every word should be heard, so much so, indeed, that in the ensembles he alternates the voices as much as possible, allowing them to come together only for the barest minima of time.

In July 1948, in Colorado where he had gone for concerts, Stravinsky unveiled the first *Rake* music he had composed. Then back in Hollywood he also played the movements of the *Mass* I did not know, the *Credo*, *Sanctus*, and *Agnus Dei* (these last three parts dated from the previous winter; the *Kyrie* and *Gloria* had been composed as long before as 1944). Though I have been similarly privileged a hundred times since with other preview auditions of new Stravinsky music, the impression of that first performance of his at the piano is the most memorable. The pages were unbound; the last ones were still ink-wet, in fact, and had to be held or clipped to a music rack above the keyboard. Stravinsky, as soon as he started to play, was aroused to a state of great excitement. The performance was anything but smooth. I was supposed to play treble parts, or vocal parts in treble octaves, but was unable to keep from getting ahead. Stravinsky sang the solo parts one, two, and even three octaves below notation in a deep and tremulous non-voice. He also sang during the purely instrumental music, or groaned with impatience at his incapacity to realize the full score at the piano. Nevertheless, the first impressions of new music that I have had from these seances have always been the deepest, and when a work of Stravinsky's last ten years is evoked in my mind it is associated with these piano previews rather than with actual performances.

* * *

Stravinsky knew from a lifetime of choosing, and as if sensually, the use and value of things and ideas to him. His distrust of an idea, *sui generis*, was deep. He would resist it from the ground up, taking no part of it for granted. Nothing was too elementary; nothing could be elementary enough: he was forever taking you back beyond your starting point. He used logic formally and relied on it to explain things that have long since gone over to psychology. The latter simply did not exist for him; no other contemporary creator has been so entirely uninfected by 'psychological modes'.

His extraordinary powers of attention were not always directed to musical composition; alas, they were sometimes spent on household decisions, improbable propositions in the morning mail, the whereabouts of misplaced capsules, elixirs, jars of adhesive-looking substances. But his habits of work imply an almost instant ability to concentrate his faculties. He has composed regularly and comparatively rapidly all his life, working only about three hours a day, five or six days a week, six months of the year. Since 1923 half of each year has been given to concert touring. He explains these trips as necessary distractions, preparatory bridges from past work to new. Even while composing he will sometimes beg to go away for a day's time perspective, then rush back for a new look.

But though he composes only three or four hours a day he will work as much as ten hours in music, orchestrating, playing over what he has just composed, playing other composers. (I do not remember that he ever played his own earlier music; he always seemed to regard what he was then working at as the first music he had ever written). He could also resist work. Sometimes he would linger after breakfast clad only in long underwear and beret feeding the family parrot from his mouth, in the Indian manner. Then the morning mail would come and the most trivial business matters furnished ruses. In the evenings the awful possibility of the cinema was a constant threat; Stravinsky would justify his passion for Western films in sophisticated appreciations of dramaturgic *cliché*; but he deeply loved films of animals, photographs of landscapes, spectacles, 'drama'. He could also play twenty games of solitaire in a day, though I later understood that these games were interludes during which problems in composition were often resolved.

The initial agony could be softened by imposition from without. Stravinsky seemed to seek imposition. Diaghilev had once supplied it in perfect, imaginative measure. Between the wars, however, concerts and commissions were more perilous imposers; for many musicians they tended to create the illusion that music can be *Gebrauch*. But *Gebrauch* with its corollary, pre-fabricated form, must not be confused with Stravinsky's desire to be considered an artisan; he always knew his independence as an artist. What he really sought were artisan's specifications—and, perhaps, a Renaissance prince (or new Diaghilev).

Once begun, Stravinsky obeys an Apollonian routine. At such times I presume that he does not completely sever himself from his workroom when he leaves it corporeally, for he eats as punctually as always, naps post-prandially as usual and drinks afternoon tea on schedule. Schedule is a popular word in his vocabulary in composing season. There are schedules for composing, health schedules, schedules for the hour, day, month, year.

Whether or not events of the actual world have power to affect his rate of work, they have in at least one instance affected its mood (*pace* the Apollonian temperament). Stravinsky worried over the significance of each item of war news. He charted the fronts each day with pins and maps. The little *Norwegian Moods* is war-time homage, as was the *Souvenir d'une Marche Boche* for Belgian War Orphans in 1915, and in 1918 an arrangement for unaccompanied violin of *La Marseillaise*. But these pieces,

however motivated, do not reflect Stravinsky's feelings about the wars. I think that the finale of *Scènes de Ballet* does. At the end of the manuscript score Stravinsky added the words, 'Paris n'est plus aux allemands'; the whole jubilant apotheosis was written on the day of the liberation.

Stravinsky's working habits are best studied in his sketch books. These calligraphically beautiful volumes are not sketch books in the same sense as Beethoven's; no struggling, contradictory, organic, development process is outlined in them. Rather, they are remarkable for the few differences they show when compared with the published version. There are many revisions but they are rather like the changes found between editions. Barring sometimes differs in the final product, usually for the sake of easier performance. There is an example of reversal in order: the middle movements of the *Concerto for Two Pianos* were the other way round in the original manuscript. And sometimes harmonic changes occur: the opening *a cappella* of the *Kyrie* is accompanied in the sketch score by bassoons with a different bass from that of the chorus. But on the whole Stravinsky's creations appear to have been born full grown.

It should be mentioned, however, that early foundations, melodic and motival 'jottings' and sketches of patterns were usually written on small scraps of paper, a stage before the sketch book score; and also that the sketches themselves have been a good deal subject to erasure. Those of the *Canticum Sacrum* and *Agon* are more voluminous, more complicated, and more a record of growth than any earlier lot. Their pages are erasure-smudged and littered with scaffoldings of serial orders and transpositions of series groups.

Most sketch entries are dated and it is possible to determine in them exactly what was composed on what date. The dates show that Stravinsky has been able all his life to produce about the same amount of music each day; but one cannot deduce from this any theory about his manner of conception. Actually he appears to think embryonically far in advance of writing; then perhaps the writing will proceed from or explore the embryo and perhaps not. Conception—whether instantaneous or outside of time—is no more than a starting point for the imagination, and composition may be only very dimly related to it. The Scherzo in Beethoven's *Ninth Symphony* made its first appearance in his notebook as an *Adagio*: so much for immortal conception.

Instrumentation is outlined in all of Stravinsky's sketches. But the writing out in full is not therefore a mechanical process. The pages of the final score are first plotted on an intermediate pencil sketch score. The later stages of this writing are then accomplished under odd incubational conditions. Stravinsky can listen to music on the gramophone if it is by Mozart, Haydn, Beethoven and some few others, and not be disturbed. But above all he likes to be read to. I myself read him Mme. Calderon la Barca's *Life in Mexico* while he orchestrated the last act of *The Rake's Progress*; episodes from that humane little book are vivid in his memory today, though he absorbed it like gramophone lessons repeated during sleep or under hypnosis.

Stravinsky limits his musical intake when he is occupied with composition,

listening only to those pieces he regards as directional to his work. For example, while composing *The Rake's Progress* almost the only music he would play on the piano and on his gramophone was *Così fan tutte*; the only opera performances he would attend were of Mozart, Verdi, and those arch epigones of the eighteenth century, Rossini and Donizetti. But in the six years since the *Rake*, Bach has been the chief musical presence in the Stravinsky house.

Stravinsky composes on large strips of unlined manilla paper which he tacks to a cork board on the music rack above the keyboard of his small upright piano. The piano is muffled: Stravinsky says he needs 'vibrations, not tone'. The piano is the centre of all musical discussion. He will run to it to demonstrate something, and also to put an end to abstract talk. He demonstrates string harmonics at the piano, playing a note and touching its fourth and the partial does sound, the way he plays it, as clearly as on a violin. He draws staves on the manilla paper with a stylus which is his own copyright invention; the staves are finer than those of any commercial manuscript paper. He writes on this in pencil, marking transpositions of serial orders and units in blue, red, and green pencils. Scraps of paper on the piano bench are used for test writing, for memory aids, etc.

Stravinsky's sketch books do not contain significant amounts of unused material, but they include some little pieces written for his children when they were small—like Schoenberg and Webern, Stravinsky was always a good family man. Of these nursery songs and tiny instrumental pieces I have seen a duet for two bassoons worth publishing, and a song for his daughter Ludmilla (d. 1938). This same daughter was once in grave danger from an appendix and was saved by a Swiss doctor who would take no payment from Stravinsky but music. The doctor was a horn player and Stravinsky sent him a set of canons for two horns, which one may hope still exists with the family of Dr. Roux, somewhere in the neighbourhood of Geneva. This was in 1917. The only sketches Stravinsky ever wrote for a work that failed to mature date from the same year. They were made for a setting of a Renaissance text on the subject of music, called a *Dialogue Between Reason and Joy*; and they show that he could turn to old material and use it in quite another context, for they contain at least three melodic and rhythmic ideas that were to be developed sixteen years later as major ideas in *Perséphone*.

* * *

In September 1949 I returned to New York to my Chamber Art Society. Stravinsky had guaranteed our existence for a few more concerts by appearing a second time as conductor the February before. But New York reviewers suddenly discovered that our programmes were lopsidedly Stravinskian. They were indeed. Monteverdi, Bach, Mozart were the only old masters to have been played, but Webern, Berg, and Bartók were there, and when I played his *Pierrot Lunaire*, *Suite Op. 29*, and *Serenade*, Schoenberg sent me notes of encouragement. We were ill-fated, however, and worse managed by myself. My method of protesting against the ordinary New York concert programme was to make my own programmes too long and almost impossibly difficult to prepare. Our most extravagant event, a concert of Stravinsky's *Perséphone*, *Roi des Etoiles*, *Quatre Etudes*, and the complete *Pulcinella*, encountered

extreme ill-luck: Toscanini suddenly commandeered Carnegie Hall for a recording—it was his privilege—in the time reserved for our general rehearsal; we were expelled and obliged to give the programme without having had a rehearsal in the hall.

After a final bankrupting concert, I then removed to Hollywood, to a part-time position as a kind of musical amanuensis to Stravinsky. I took an active part in the Evenings-on-the-Roof, an organization with an almost unrivalled range of repertory and an *avant garde* reputation in old as well as new. Stravinsky had supported these concerts ever since coming to live in Los Angeles; they resembled, he said, a concert series founded in St. Petersburg by Walter Nouvel and V. Stassoff that had greatly influenced him in his youth. Stravinsky's proximity to these Los Angeles concerts has resulted in a major association. On the one hand it has given him an opportunity to study the works of Webern, to encounter the music of Boulez and Stockhausen, and to hear dozens of masterpieces of Renaissance and Baroque music. On the other, it has stimulated him to write many works for performance at these concerts—the *Shakespeare Songs* and the *Dylan Thomas In Memoriam*, as well as the arrangements of the *Russian Choruses* with four horns, the *Four Songs for Soprano, Flute, Harp and Guitar*, the *Balmont Songs*, the *Tango*, the *Preludium*, and the version of *Renard* with piano replacing cymbalum.

When I first moved there, Los Angeles was divided, like the rest of the musical world, into twin hegemonies of Stravinsky and Schoenberg. The dividing was Los Angeles' and the world's doing, of course, not the two masters': divisions meant little to them in their search for that humility which, to adapt St. Bernard's 'perfectio humilitatis, cognitio veritatis', is the perfect knowledge of one's art. Perhaps they even meant the same thing when Stravinsky said, characteristically: 'Music is powerless to express anything at all'; and Schoenberg: 'Music seeks to express all that dwells in the subconscious like a dream'. The fact remains: they were kept separate and isolated. Paris and Vienna had crossed the world with them, re-establishing small and exceedingly provincial Viennas and Paris separated by only ten miles of Hollywood no-man's land, but as far apart as ever. Musicians came from all over the world to visit them, not mentioning to one composer their meetings with the other one.

That the two men lived so near each other for eleven years and never met is humanly regrettable. Whether it was too late for a musical exchange (it wasn't) is no matter; the important thing is that both composers would have been pleased. We know now that Schoenberg had wanted to defend Stravinsky against a Schoenberg disciple; we knew then that Stravinsky was genuinely distressed by the monstrous universal neglect of Schoenberg.

Though he had already been exposed to a considerable amount of serial music Stravinsky was not at that time really familiar with a single example of it—a fact which will shock the 'hypocrite lecteur' who, most likely, had not even heard of Webern before about 1947. Stravinsky's first deep impression of such music came from the *Quartet* opus 22 by Webern which he heard several times in January and February, 1952. Shortly afterwards he used a kind of series (it is really only a melodic phrase turned four ways and used in canons) in the *Sacred History* of the *Cantata*.

Throughout the rest of 1952 he took advantage of a number of opportunities to study the music of Schoenberg. He was probably influenced in the choice of a Gigue for his *Septet* by the Gigue in Schoenberg's *Suite* op. 29 (and perhaps led by it also to those turned-around fugues). But in all his study of Schoenberg he did not seem to be attracted by any of the music except *Pierrot* and the *Serenade*; elsewhere he found much to admire: everything, in fact, but the music itself. Referring to the *Violin Concerto* he would say: 'The pathos is last century's and since pathos is created by language, the language in essence must be last century's too; harmonize the second movement in a purely Brahmsian manner—you have only to move a few notes over a bit—and the theme is happily restored to its true habitat; Schoenberg is the evolutionary centre but only up to a period many years before this *Concerto*'.

In the years between 1952 and 1955 no composer can have lived in closer contact with the music of Webern. Stravinsky was familiar with the sound of the Webern *Cantatas* and of the instrumental songs at a time when some of these works had not yet been performed in Europe. The challenge of Webern has been the strongest in his entire life. It has gradually brought him to the belief that serial technique is the possible means of musical composition. So far he himself has employed series horizontally only, though parts of the *Canticum* (the chords in *Surge, aquilo*) and *Agon* show that he has understood the time dimension idea of series applied strictly in every direction (so that the vertical is no longer depth but a different aspect of time, time frozen at zero; this is what makes the Webern *Cantatas* so impossible to programme with any other music in which time is rectangular rather than concentric, i.e. the time it takes to develop 'musical ideas'). We cannot predict Stravinsky's next development, whether it will take him towards other dimensions of serial technique, whether he will abandon triadic functions, or adapt some such technique as Boulez's for transposing units on themselves. Predictably, he will continue to synthesize. But whatever he may do is of extreme importance for all composers working in serial technique: he gives their domain reliability. And his own uses have already produced little masterpieces like the *In Memoriam Dylan Thomas*, the *Virtutes* in the *Canticum*, and the latter parts of *Agon*, music which discovers Stravinsky anew and which gives a new unity to all his work.

A NOTE ON STRAVINSKY'S SETTINGS OF ENGLISH

Henry Boys




Whereas Stravinsky's settings of English have been much criticized, as have also his Russian and French settings, on the score of violating the natural verbal rhythm of these languages, singers say that they find his prosody natural. The attacks are perforce aimed not at isolated examples but at a whole aesthetic and technique, for Stravinsky's attitude in this matter has always been definite and consistent. He himself expressed it in the following way, before the première of *Perséphone*: 'I wish to call the public's attention to a word which sums up a whole policy—the word "syllable"; and further to the verb "to syllabize". Here is my chief concern. In music (which is time and regulated tone, as distinct from the confused tone that exists in nature) there is always the syllable. Between the syllable and the general sense—or the mode permeating the work—there is the word, which canalizes the scattered thought and brings to a head the discursive sense. But the word does not help the musician. On the contrary, it is a cumbersome intermediate. For *Perséphone* I wanted nothing but syllables—beautiful, strong syllables—and an action. This is exactly what Gide has given me . . .'. This surely means that for Stravinsky the purely musical motif, phrase, their proportions and melodic, harmonic, rhythmic and metrical substance are sole rulers and that the vowels and consonants take their place as one element in the musical design irrespective of the verbal rhythm dictated to them, as words of one or more syllables, by their discursive sense; indeed that the composer need take little account of this discursive sense, in the actual working, that is, and setting aside at present 'the mode permeating the work'. This too is the point of view of that master of English setting, Benjamin Britten. It would seem that such a point of view does not in practice violate the discursive sense; but anyway nobody would question the fact that a setting of words is justified solely by its musical quality, otherwise why set them at all?

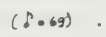
Now let us glance at the nature of English verbal rhythm with the purpose of seeing the other point of view.


Mr. Charles Cleall has well summarized its threefold nature thus: 'a basis of equal syllables; groups of twos and threes each with its own stress; and the stresses themselves built up to a peak, and then tapered down'—this third point referring of course to the articulation of the twos and threes into the higher unit of the phrase. I suppose the normal setting, the one that would be considered correct, would synchronize as often as possible verbal stress with the downbeat of a group of twos or threes (whether these values were smaller or larger than those of the time signature)


or with longer notes. The fact is that such a conception makes of musical prosody an imitation of verbal rhythm, however stretched it may become, in terms of musical values. The composer's unit would in this case be what is undoubtedly always the poet's unit, the discursive word, but not, as Stravinsky asserts it should be, the syllable.


It may seem paradoxical, but the results of the purely musical approach give the meaning of the words quite as much chance as does what I have just called the imitative. This happens because the facts of musical rhythm and metre not only include the imitative approach but go beyond it in greater exactitude, subtlety, freedom and ambiguity in the sense of possibilities of interpretation. I want to look at these facts before considering Stravinsky's own special handling of them.


Two notes of exactly the same character in all respects form a definitely rhythmic cell, but without differentiation there is no way of deciding whether this cell is masculine or feminine. Even the following is ambiguous:— , for the second note could well be taken as a note of repose preceded by an impulsive upbeat. But equally the cell could be taken as feminine. The cell  would certainly be taken as up to down because of the length of the second note, and so would this , though not so certainly, for the musical mind might take the first note as a downbeat, depending on how it might momentarily embody it by giving it a context. When hearing a series of equal taps the mind will sooner or later begin to group them in twos or threes, and such is our inertia or dependence on symmetry, expectation of recurrence or whatever, that we shall expect the group we started with (generally twos) to continue; but nothing can stop the will from grouping how it will any given number of units. How we do so when listening to a piece of music depends on the whole context of the play of all the elements, in fact on the embodiment of the beats; and in fine music this play of the elements will give rise, through their varying interest for the attention, to ambiguities of meaning, to multiple meaning.

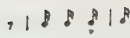

In the first of Stravinsky's *Shakespeare Songs* the voice part begins with this rhythm: . Let us leave out of account the larger metre $\frac{4}{8}$ in which it occurs and consider various possibilities of grouping. The style of the song implies the minimum amount of stress. (I use the barline for grouping these pulses into up or down compound beats).


1) 
1 2 3 1

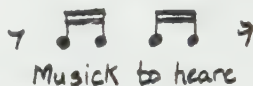
2) 
1 2 3

3) 
1 2 3

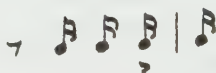
4) 
1 2

What actually are to the ear alone the differences between 1)  written thus and 3) . Can it tell without context?

The underlaying of these four repetitions (of the note B) is 'Musick to heare', whose natural verbal rhythm is  with an impulse on the first pulse and a cadential feeling on the last. Stravinsky, though, sets them thus:—



However this particular notation may have been conditioned by other factors, psychologically, for the singer, it guards against a natural tendency to give this phrase more impulse and a longer cadence than Stravinsky wishes. And yet the singer can hardly help pronouncing the word 'to' with full value, though of course no intelligent one would stress such a word simply because it was on a relatively down beat. If the notation had been like this:—



which in our defective notation is seemingly the same thing, it would have looked as though 'to' were meant to be stressed. And if it had been written as I have written it in B of Example 1 it would have tended to suggest the accented swing of a triplet. Triplets are very rarely found in Stravinsky's settings, probably for this reason. As it is, the singer steals in, we overhear him; the music 'expresses' listening. I take this example not only because of its simplicity—for instance, no question of musical tonic accent complicates matters, but because the whole song is a very subtle example of the musicalization of oratoric rhythm. The rhythm of the vocal line is a truly vocal pattern of note values, as it is in whatever vocal style Stravinsky may use, and in these songs the singer need take no more notice metrically of the barlines than he would in 16th-century music, though the effect on the listener of the play between the vocal line and the lines of the accompaniment is of the subtlest Machaut-like syncopation. It is the interval relationships which give the sense of pulse, for there is no harmonic rhythm (i.e. metre) as in 16th-century music to guide us; nor does the listener sense the metre Stravinsky has indicated. What then is the significance of this metre? I think it is a framework within which Stravinsky can organize his polyrhythms. His barlines, drawn nearly always at regular intervals, are rather a measurement than the measure, within which he can deploy his phrases and canalize the texture and harmonic substance: they provide him with a limit, a limited amount of time as an architect has a limited amount of space; and so with resistance, with 'the narrow frame that I have assigned myself for each one of my undertakings' (see *Poetics of Music*, pp. 63-65).

It is to the whole phrase with its smallest pulses, compound beats, pattern of lengths and the relation of these to the underlaying of the text to which we must

direct attention rather than to the overall metre, especially in such purely contrapuntal songs as these settings of Shakespeare. Let me give as an example the first phrase of *Musick to heare*.

Ex. 1. $\text{♩} = 69$

A $\text{Mus-ick to heare, why... hear'st thou mus-ick sad-ly}$

B

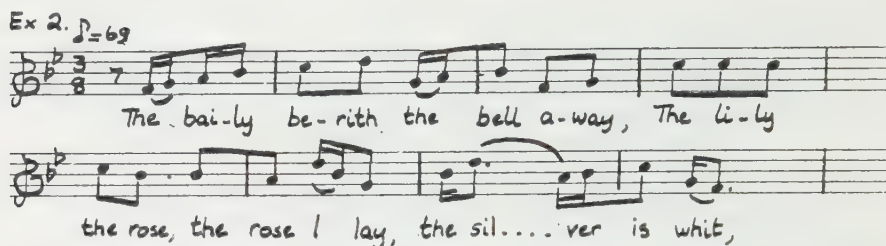
C

D

E

Example 1A shows Stravinsky's vocal line; its metre, $\frac{4}{8}$ followed by $\frac{3}{8}$, alternates thus almost consistently throughout the song. B bars the smallest pulses according to the probable (though here minimum) syllable accentuation. C and D group these into compound beats and it is interesting to compare their metres with Stravinsky's. E is there to show the slight ambiguity in the rhythm of the first bar. The diagram is of course made from the singer's point of view. If the rest of the song and its two companions (which are more melismatic) are analyzed like this, very few if any 'wrong' accentuations or false quantities will be found; for, bearing in mind the ambiguity of upbeat and downbeat, the possibilities in irregular grouping of twos and threes, and taking the pattern of quantities of each whole phrase as the unit, accentuation is very largely left free, or rather it is left to the intelligence or powers of divination of the singer. To sing and play such contrapuntal music from this point of view is to regard the music as polymetric, though the effect on the listener may, as I have said, be of the most delicate syncopation, like Machaut in fact. There need be little difference of attitude when the accompaniment, through its texture or in any other way, suggests regular pulsation or symmetry, and deviation from this in the vocal line makes it plain that a more obviously syncopated effect was the deliberate aim; the music is served better by taking it as polymetric. The 'problem' arises when, as he often does, Stravinsky, like Britten, synchronizes naturally light 'upbeat' words

such as 'to', 'and' or 'the' with the already suggested strong pulse of the music. Such a case occurs in the Ricercar 1 of the *Cantata* (Example 2).



There is no doubt that the barline in Ex. 2 has more concrete significance than in Ex. 1, and the beaming of the groups is very deliberate. But neither the metre nor the grouping suggest, much less dictate, a strong accent on the upbeat word 'the'. What the notation does do is to guard against the natural tendency to make a too heavy, expressive, cadence-like accent on 'lily', 'rose', 'lay'. The effect of this on the ear is of a light, arsic impulse on the word 'the', very much in the spirit of the singing of the Solesmes Benedictines, whose theory likewise is far from equating accent with thesis, and whose practice, which results from their according to music the primacy, paradoxically gives the maximum value, including their sense, to the words. And many examples are to be found in *The Rake's Progress* of long notes given to upbeat words; this arouses expectation as to what is to follow, chiefly what music, but by this very fact attention is pre-disposed to take in the words. But they form only one element, and though Stravinsky's method is scrupulous and extracts from them great richness of meaning and gesture, this is as a by-product of treating them primarily as a phonetic system, and they may, as in the works of other great masters, have to capitulate momentarily to a stronger element. For it is always a piece of self-sufficient music that Stravinsky intends to make, not a gilding of lilies. But as an Englishman I wish to pay tribute not only to the variety of the vocal styles he employs on our language and to the fresh rhythms he finds in it, but also to the wonderfully evocative qualities of his English settings, to that part of the music which he refers to in the quotation at the beginning of this note as 'the mode permeating the work'.

RHYTHM: GERSHWIN AND STRAVINSKY

Hans Keller

Rhythm is the ultimate source of music. True, the new-born screams before he rhythmically sucks, but his sucking does something about his screaming: it is his first constructive, pre-artistic act. When he has grown up and stands on the operatic stage, he is not allowed to scream without remembering rhythm; whereas if he has become a composer, aboriginal or ultra-modern, he is allowed to create a percussion piece without remembering pitch. In other words, there is rhythm without melody, but there is no melody or harmony or counterpoint without rhythm.

We can go further and say that rhythm, being so deep as to be pre-musical and indeed pre-acoustic, is the one element of music which can musically manifest itself outside the aural sphere. Stravinsky, characteristically enough, likes to watch an orchestra: he does not believe in closed eyes. His visual satisfaction is obviously rhythmical. The reason why most musicians loathe most ballets (except when they compose them) is that they get an anti-musical impression from the dancers' movements, as painful, in kind if not in degree, as the experience of someone playing out of time. For the musician, the distinctly musical experience of watching Fred Astaire dancing a Gershwin tune written for him is far more artistic than the spectacle of what, according to the ballet experts, is a profound ballet, sublimely danced. The musician's mind is physically committed to temporal sense. I don't think I am alone in my musical irritation at watching two Belisha beacons on either side of a zebra crossing disregarding each other. Like Astaire, they are visual percussion instruments, but unlike him they play a bad piece: it is a polymetric composition without rhythm. Each is in time by itself, but the relation they establish between themselves is arbitrary—unmotivated though not undetermined, inevitable without being necessary. Instead of a rhythmic impression, the burning questions 'why?' and 'what for?' arise—just as in the case of many rhythmic series: the trouble about these is, not that they are over-determined, but that they aren't half as determined as any rhythmic relation in a Mozart or Schoenberg work: they replace rhythm by what, in essence, is metrical *cliché*, itself undetermined.

That every work of art establishes its own rules, rhythmically and otherwise, is a dangerous half-truth. There is no communication without a minimum of pre-established terms of reference. Brand-new rules of the game are only possible where there is no communication—in a game. Delight in pseudo-artistic games, a sophisticated regression to childhood play, is the chief danger at any stage of artistic frustration.

The American neo-twelve-toners talk a great deal about 'pre-compositional' elements. By these they mean, not any pre-established common terms of reference,

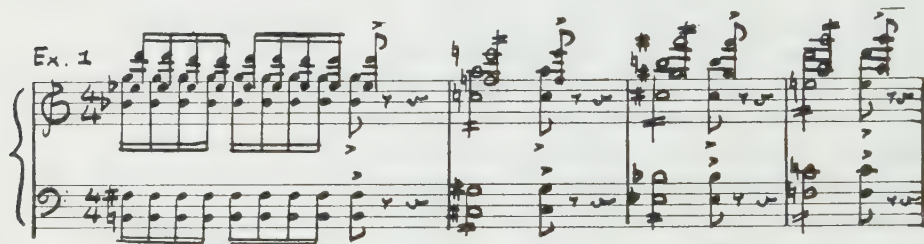
but rows constructed before they are submitted to the actual compositorial process, the creative act. Confusing analytical and creative order, they thus turn Schoenberg's own dodecaphony upside down. Even in his elementary essay on the principles of his method, Schoenberg says that

sometimes a set [i.e. tone row] will not fit every condition an experienced composer can foresee, especially in those *ideal cases where the set appears at once in the form, character and phrasing of a theme*.¹

In other words, the row is abstracted from a concrete basic idea. In a private letter to Josef Rufer (February 5, 1951), where he is able to be more personal, Schoenberg makes this point far more apodeictically:

The original idea of a row invariably emerges in the form of a thematic character.²

The rules which the Schoenbergian tone row establishes, then, are subject to a concrete inventive ruling which is partly melodic and basically rhythmic. This original creative act ensures a solid basis of communication, for since it is the cause rather than the effect of the row, it must be partly determined by pre-dodecaphonic rules or conditions of expression. Thus, Schoenberg's rhythmic backgrounds are always firmly rooted in quasi-physical rhythmic sense, which makes his foregrounds comprehensible to the musician and old-fashioned to the dodecaphoneys—who, however, praise the 'advancedness' of the String Trio, without apparently noticing this passage:



—one of the few instances in Schoenberg's entire output where he lets the rhythmic background, *against* which he composes, emerge to the fore, because otherwise the complex foreground itself would not become sufficiently comprehensible. Rhythmically, this passage could hardly be more primitive; if you displace the bar-lines by a half-bar, you get a perfectly square, even sequential four-bar structure, the scheme being that of a dance rhythm. Thus behaves one of the most anti-symmetrical composers in our musical history. In fact, I do not think a western composer can, at this historical juncture, honestly compose without reference, positive or negative, to the dance schemes which dominated, *inter alia*, the Austro-German tradition up to Brahms. The sometimes so-called 'measured' (as distinct from metrical)

¹ *Composition with Twelve Tones*, in *Style and Idea* (New York, 1950; London, 1951), p. 114; italics mine.

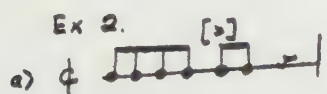
² Quoted in Rufer's *Die Komposition mit zwölf Tönen* (Berlin, 1952), p. 86; translation mine. Humphrey Searle's translation (*Composition with Twelve Notes Related Only to One Another*, London, 1954, p. 92), though partly more literal, does not altogether hit the mark: 'The first conception of a series always takes place in the form of a thematic character.' Schoenberg's original German runs thus: 'Der erste Einfall einer Reihe erfolgt immer in Form eines thematischen Charakters.'

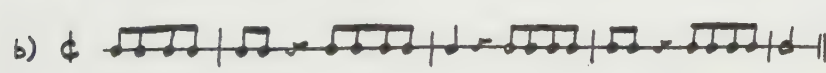
rhythms of Stravinsky, Bartók or Hindemith are by no means unrelated to these metrical backgrounds, which in fact, serve as implied, if suppressed terms of reference. What seems a syncopation is a syncopation, though it may be much more than that.

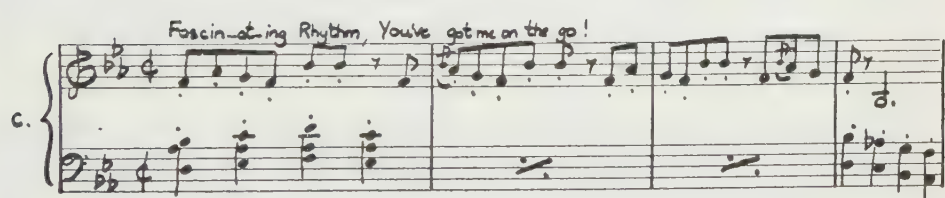
The two great composers who have developed the art of syncopation—of meaningfully, comprehensibly and consistently contradicting one of the Belisha beacons—in sufficient isolation from other means of structuralization to be recognized as 'rhythmic' composers by music critics and popular music fans respectively, are Stravinsky, who is seventy-five, and Gershwin who, though sixteen years younger, died twenty years ago. They are no 'more rhythmic' than Schoenberg (no great composer is more rhythmic than any other great composer); but while Schoenberg, who comes from the sonata which sings as well as dances, 'builds a lofty Rhythm, that shall outlast the insolence of time', Gershwin and Stravinsky beat time with its own weapon: they beat time against time; they do not sing against the dance, but dance on top of it and against it. Nevertheless, the two are as different as they are similar.

How does Gershwin deal, for instance, with a rhythmic model like Ex. 1's—in his case four instead of eight equal notes which, again, starting at the full $\frac{4}{4}$ -bar, 'beat up' to the half-bar (Ex. 2(a))? He defines an implied, square background (Ex. 2(b)) by way of an harmonic *ostinato* rhythm (see Ex. 2(c)) and, compressing the melodic background while retaining the metrical 4-bar scheme, achieves a highly asymmetrical rhythmic structure within the symmetrical frame that is required for a popular tune, thus making a strictly functional virtue out of the necessity of immediate comprehensibility:

Ex 2.

a) 

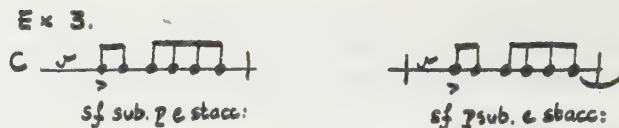
b) 

c. 

'You've got me on the go' indeed: every upbeat is an upbeat to an upbeat, thus confirming Riemann's theory which, if I may simplify, says just that.³

It is, however, a very sweeping theory, and none is better fitted to keep it in its place than Stravinsky. We readily identify the composer of this rhythm—

³ Hugo Riemann, *Musikalische Dynamik und Agogik* (Leipzig, 1884). Ironically enough, there is a Russian, but no English, translation.



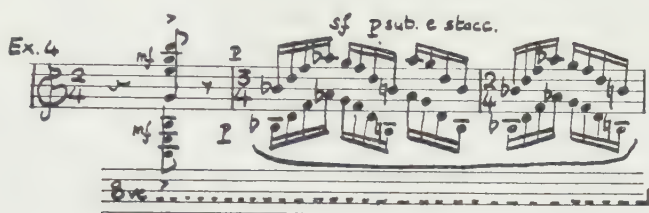
—which turns Ex. 2(a) upside down or, to be precise, right side left, rear side front: it is the strict retrograde version of a perfectly straightforward upbeat model, resulting in what is, for western pre-Stravinskyian ears, an unprecedented rhythmic structure, an extended, unprepared, pure downbeat consisting of equal metrical units which are normally used to confirm the regular metre by way of such up-beat phrases as Ex. 2(b), and falling on a weak beat of the bar into the bargain. Stravinsky knows full well that he is contradicting Ex. 2(a) with this rhythm from the *Symphony of Psalms*; in fact, the tension created by the contradiction is part of the composition. The reason why he writes an accent as well as 'sf sub. p' is the same as that which made Riemann formulate his up-beat theory, the same too as the reason why so penetrating an observer as Theodor W. Adorno tears Stravinsky to shreds with the intellectual power of (though with less consistency than) a philosopher and the subterranean passion of a religious fanatic:⁴ this reason is simply the upbeat tendency of our central-European musical tradition which, for Adorno, is identical with music, whereas Stravinsky flies into its face, his dynamics making sure that there should be no half-heartedness about the attack, that it be clear that nothing but the clean opposite of an upbeat phrase will do. Adorno, whose use of psychology, psychoanalysis and psychiatry is somewhat more extensive than his knowledge of these disciplines, thinks that Stravinsky's 'rhythmic attitude comes extremely close to the schema of catatonic conditions';⁵ he regards this kind of rhythm as schizophrenic, its repetitive 'shocks' as arbitrary, and even its most 'restless activity' as, basically, psychotic passivity. All of which amounts to no more than the fact that he doesn't know an unmitigated, unprepared, unresolved downbeat phrase when he hears one: the shock of Ex. 3's accent is too great for him to absorb. He cannot identify the 'grain' —Ex. 2(a)—against which he feels it goes Belisha-beacon-like, and is thus unable to recognize its strict motivation, the strictly 'retrograde' tension it produces, the suspension and suspense which he mistakes for passivity because it is anti-active in the sense of anti-forward-urging.

Every well-composed passage, every articulated idea, makes two kinds of sense—local and total. Its local sense develops against the background of implied terms of reference shared by composer and listener; its total sense develops against the background of the composer's own premises—ultimately his basic idea. Having demonstrated the elements of Ex. 3's local significance, it next behoves us to give the lie to Adorno's charge of arbitrariness from the point of view of the *Symphony of Psalms'* total structure. In the last resort, Ex. 3 derives from the opening, fundamental thought,

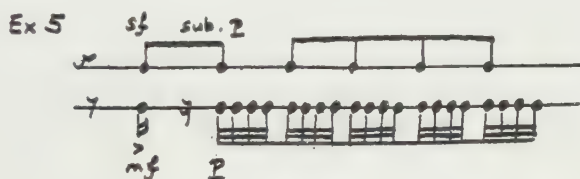
⁴ Theodor W. Adorno, *Philosophie der neuen Musik* (Tübingen, 1949). The subsequent translations are mine.

⁵ *op. cit.*, p. 117.

both metrically and rhythmically:



The metrical derivation from the evenly distributed semiquavers is obvious, but it is the rhythmic derivation that constitutes the characteristic creative act. Like Ex. 3, the work itself starts with what Adorno would call a 'shock' that is the contradictory opposite of an upbeat, and which together with the ensuing semiquaver movement yields the basic idea, of whose extraordinary rhythm Ex. 3 (which does not occur until the 3rd movement) turns out to be a well-defined compression, i.e. an exact diminution. Here it is again (cf. Ex. 3), superimposed upon the basic idea (cf. Ex. 4), with the latter in proportionately smaller note-values:



Unable clearly to perceive either the local or the total structural motivation of any Stravinskian syncopation, Adorno, though an outstanding musician, thinks Stravinsky's music mad: 'Just as catatonic actions are rigid and at the same time bizarre, so Stravinsky's repetitions combine conventionalism and damage, the former recalling the mask-like, ceremonial politeness of certain schizophrenics.'⁶

Nevertheless, even in his most unbalanced diagnoses, Adorno has 'got something'. Remembering the word 'bizarre' in his characterization, we turn to Stravinsky's earliest musical memories, which he described in his autobiography,⁷ and which Markevitch, who recounted them in his *causerie* introducing his Brussels performances of *The Rite of Spring* early in 1949, rightly found intensely significant.⁸ As a child, Stravinsky liked to visit an old peasant who used to sing to him, if singing was the word: he incessantly repeated two syllables 'in the most bizarre rhythms', providing,

⁶ *Ibid.*

⁷ *Chroniques de ma Vie* (Paris, 1935).

⁸ Igor Markevitch, *Une Messe Naturelle*, the last and relevant section republished in the *Stravinsky* issue of *Musik der Zeit* (Bonn, 1952).

moreover, a percussive accompaniment by placing his right hand in his left arm-pit and, quickly beating his arm against his body, producing 'very rhythmic', comic sounds. When I read Adorno about Stravinsky, it often seems to me as if he were talking about that peasant rather than about the composer, and the 'something' he usually 'gets' is by no means always a superficial truth: often it is, on the contrary, too deep (as distinct from profound) to be artistically true, in that he seems to evaluate Stravinsky's psychological incentives and unconscious or preconscious stimuli rather than the finished work of art—a common fallacy at the root of wrong but sensitive criticism. What is obvious is that the old peasant produced repetitive 'bizarre' rhythms against a metrically repetitive basic rhythm, not the arbitrary polymetre of the Belisha beacons on the one hand, nor the highly organized polyrhythmic syncopations of a Stravinsky on the other. But one thing the peasant seems to have had in common with both: his antipathy to upbeat structures.

Gershwin's childhood memories are equally illuminating. His unsentimental, masculine, 'rhythmic' attitude towards the most sentimental of *genres*, i.e. that of the American popular song, must actually have been promoted by the unmusicality of his early environment. He was a pretty wild boy, and

. . . by the mores of the city streets, anybody who studied music was a 'sissy' or 'Maggie', and George accepted the values of his comrades. In his early childhood music meant little to him . . .⁹

At the ages of six and ten, however—at the beginning and in the middle of what the psychoanalyst calls the 'latency period', when the oedipal crisis (particularly fruitful in Gershwin's case) is over and sublimations develop—he underwent some musical experiences which had a profound influence on his creative growth.

He was about six years old when, strolling along 125th Street, he stopped outside a penny arcade and heard Anton Rubinstein's *Melody in F* on an automatic piano. 'The peculiar jumps in the music held me rooted,' he later recalled . . .

One day, during the same period, while roller-skating in Harlem, he heard jazz music outside the Baron Wilkins Club where Jim Europe and his band performed regularly. The exciting rhythms and raucous tunes made such an impression on him that he never forgot them. From then on he often skated up to the club and sat down on the pavement outside to listen to the music.¹⁰

What David Ewen calls 'the most significant of George's musical adventures' occurred when, at the age of ten,

he was playing ball outside P.S.25 . . . Through the open window, he heard the strains of Dvořák's *Humoresque* played on a violin. The performer was one of his fellow students, an eight-year old prodigy by the name of Maxie Rosenzweig [now Max Rosen] . . .

Ewen goes on to quote Gershwin's recollection direct: 'It was, to me, a flashing revelation of beauty . . .'¹¹

⁹ David Ewen, *A Journey to Greatness: The Life and Music of George Gershwin* (London 1956), p. 29.

¹⁰ *Op. cit.*, p. 30.

¹¹ *Ibid.*

When I suggest that these experiences influenced the growth of Gershwin's creative mind, I do not overlook the fact that his budding personality chose its experiences—one eminently rhythmic, the other two pre-eminently melodic, yet both characterized by rhythmic figures constantly recurring. The experiences are symptomatic either way, as causes and as effects, and their causative significance clearly emerges as soon as we realize that the structural outlines of the Rubinstein and the Dvořák are remembered in virtually every Gershwin song, whose rhythmic and harmonic vigour precludes, at the same time, any risk of 'sissyness', of which the *Humoresque*, at any rate, is not, in all conscience, entirely free. What is more, the unobtrusively pentatonic opening of the Dvořák with its subsequent diatonic assimilation, and the momentarily flattened third followed by the cadentially gapped seventh, are an unmistakable basis for Gershwin's melodic style with its subtle interplay of a more or less hidden tonal penta-scale (often gapped by a further degree, as in Ex. 7 below, or in '*Swonderful, I love your funny face*, and *How long has this been going on*¹²), of hexachords and 'blue' notes on the one hand, and diatonic implications, rejoinders, and contradictions on the other. *There's a somebody I'm longing to see*, like the rhythmically more complex *Clap-a yo' hand* (see footnote 12), unfolds the full tonal penta-scale, the opening phrase being in fact a virtual variation of the opening of the *Humoresque*, though rhythmicized beyond superficial recognition. The entertainment industry has promptly de-rhythmicized and re-sentimentalized it: many readers will be surprised to learn that Gershwin directs *scherzando*, and that the theme is in sharply dotted rhythm. Thus the world of popular music regresses along the path of Gershwin's own development, approaching the sentimental occasional product of a 'serious' composer instead of adhering to the meaningful, rhythmic zest of a 'light' composer!

The 'peculiar jumps' of Rubinstein's *Melody* must have contributed their own share towards stimulating Gershwin's leaping tendency on the one hand, and, diatonic as they are, warning it against schematic, folkish, primitively jazzy uses of gapped scales on the other. Sure enough, the *Melody* 'jumps' to the dominant's minor ('blue') third (the tonic's 'blue' seventh), and descends to the dominant *via* its Neopolitan sixth, which we might call its 'blue second'—following, on the terminological level, Gershwin's fruitful mix-up of diatonicism and jazz modality.

These, then, were the stimuli offered by Gershwin's early models: flowing melody with repeated, upbeating rhythmic figures; jazz syncopations; melodic leaps and gaps; and the possibility of combining the seven-note scale with, or playing it off against, all sorts of others, which in his case came to mean a wide range of possi-

¹² I have chosen the latter three examples because these songs can be heard in the new Paramount picture *Funny Face*, which is likely to remain current for quite some time. There are three more Gershwin songs in this film, *He loves and she loves*, *Let's kiss and make up*, and *Clap-a yo' hand*, the latter taken, not from the original *Funny Face* (1927), but from *Oh Kay!* (1926). Likewise, *How long has this been going on* has been taken from another musical, i.e. *Rosalie* (1928), for which Gershwin only wrote seven numbers, Sigmund Romberg being responsible for the other eight. On the other hand, two leading numbers from the original *Funny Face* have not been included in the film, i.e. *The Babbitt and the Bromide* and *My one and only* ('What am I gonna do'), the latter a masterpiece which, fantastically enough, is out of print and receives no mention in David Ewen's book (*op. cit.*). The remaining songs in the film are by another composer and of no musical value.

bilities, from four-note scales to 'blue' nine-note scales. With his unfailing sense of form (though, like Chopin and Webern, only of small form), he developed a degree of integration between melodic and rhythmic gaps (i.e. syncopations: see Ex. 7 below) which many of our rhythmic serialists would envy him, if they had developed their spontaneous musicianship sufficiently to recognize the melodic gaps in the first place.¹³

'Rhuthmós' means about the same as 'rhythm', but 'rhein'—the verb is always older than the noun—means 'to flow'. When, say, Mahler writes 'fliessend, aber ohne Hast' (flowing, but without haste) in the development of his Fourth Symphony's opening movement, he announces the approach of our time's rhythmic crisis, due to the return of counterpoint and the simultaneous 'emancipation of the dissonance'. In traditional Italian terminology, the direction would have been tautological: song flows anyway, and the Italian instruments have to sing, even when they are dancing. The direction *scorrevole* is no pleonasm because it adds an element which Mahler expressly excludes—that of haste.

The music of the central-European tradition flows. It is developmental music, and the square, metrical dance schemes against which its unfolding melodies are thrown into relief make sure that the supremacy of time, in both its psychological and its musico-technical sense, is never endangered, even though it may be questioned by sundry healthy opposition motions across the bar-lines. It is all very well, and of course quite true, to say that bar-lines should be seen but not played, yet the simple and important fact remains that they are always heard: even when you listen to the best, rhythmic rather than metrical interpretation of a pre-modern piece, you know what time it is in.

This complex marriage of song and dance, with the dance doing all the dirty work and the song therefore able to enjoy itself, is the whole strength of the Austro-German masterpieces. In fact, while developmental music readily develops into the opposite of drum music, it can't do without the drum's implications, even though it may silence its regular beat. The upbeat is development in germ. You don't beat a drum up, but down. Yet you have to raise your hands before and in between the drum beats. True, anacrusis does derive from song and speech, but song and speech are themselves determined by the rhythms of infantile sexuality, from the moment 'go'—the first sucking experience, which contains as many 'upbeats' as 'downbeats'. The raising of the drummer's hand thus is not merely a practical necessity, but the silent part of a body rhythm which can be *voiced*. The flow of music is impossible without upbeats, but the relative structural importance of upbeat and downbeat may vary enormously. Even within the sonata, which beats up and up to an unprecedented degree, there are such extremes as Mendelssohn's *Midsummer Night's Dream* Overture, which is so downbeating, so static a masterpiece that it came to be Toscanini's best sonata, and the opening of Schoenberg's second Quartet, with its tempo direction

¹³ I drew the attention of a young, highly serially minded composer, who had formed the conventional 'highbrow' opinion that Gershwin was *Kitsch*, to the diatonic 'naturalization' of the pentatonic scale in *There's a somebody I'm longing to see*, which he happened to be whistling; I shall never forget his startled face as he woke up to the fact that the opening 7-note ascent was nothing but the pentatonic scale driving up to the higher octave of the supertonic.

'etwas langsamer anfangen' (start a little more slowly). More slowly than what? We haven't heard or seen anything yet! More slowly than the main tempo announced by the first main beat—12 bars further along! It was Schoenberg rather than Riemann who brought the upbeat to its ultimate triumph, extending its field of structural action on the one hand while refusing to indulge in any but the most urgently needed cadential downbeats on the other—refusing to 'wrap things up like the classics, which is no longer necessary', as, I gather, he once said in class. Congenital contrapuntist that he was, and owing loyalty to the sonata at the same time, he attacked the rhythmic crisis by freeing the rôle of the voice (natural or instrumentalized) from regular metre and exploiting its forward-urging, developing capacity to what has so far proved the limit. No other composer's music 'is' so little and 'becomes' so much: the flow has become a torrent.

Stravinsky on the other hand—and this is an achievement as overpowering as the discovery of the diatonic scale or the tone row—swims up-stream. He moves against time, he annihilates the rhythmic crisis by leading it to an unforeseeable conclusion: if I can't swim smoothly down, I shall swim up. The retrograde version of the upbeat which we have noted is merely a tiny symptom of this large-scale reversal of musical 'time'. The creative strength that is needed to counter the physically natural movement of music—the simple, primitive, regular rhythmic flow—must be as elemental as is the primitive, sexual rhythmic impulse itself. Time must, of course go on, and music must continue to proceed. In fact, Stravinsky never forgets to define, by overt or hidden implication, the flow (undiscovered by Adorno) against which he moves. Count $\frac{3}{8}$ across the constantly changing time signatures in the first section of the *Sinfonia* from the *Octet*; or (see Ex. 6) count $\frac{3}{4}$ from Ex. 4

Ex 6



to the contralto entry and indeed beyond, until you get to the syncopations of *Et deprecationem meam*, where the metre emerges to the fore and, resubmerged, again 'works' without remainder at the contralto re-entry—and what may be left of Adorno's theory of arbitrary rhythmic shocks evaporates into thin air.

Quite independently of one another, Adorno¹⁴ and I¹⁵ have drawn attention to the strong sado-masochistic element in Stravinsky's creative character, his observation following mine within a matter of weeks: 'A sado-masochistic trait accompanies Stravinsky's music through all its phases.' When two musicians arrive at the same, rather complex characterization, one as a detractor, the other as an admirer, there is likely to be something in it. I seem to remember that in a Third Programme

¹⁴ *Op. cit.* (1949), p. 104.

¹⁵ *The Music Review*, vol. x, No. 1 (February, 1949), p. 42.

talk, the Editor of this journal was troubled by a later reference of mine¹⁶ to the historical rôle of Stravinsky's creative sado-masochism. Perhaps he had the impression that an unfavourable evaluation was implied; but from my writings on Stravinsky¹⁷ it should be evident that unlike Adorno, I should never have dreamt of evaluating a creative character trait as such, negatively or positively. The fact as I see it is that Stravinsky's genius has utilized its sado-masochism, i.e. both its aggression turned inwards¹⁸ and its enjoyment of such self-attack, towards his unique, tense, meaning-laden suppressionism. His anti-expressiveness does not, as Adorno thinks, result in emptiness, but in fullness fully opposed, in a state of statically intense tension which, on the deepest level, is achieved through his opposing the flow of rhythm by rhythm itself. In terms of the later Freudian instinct theory,¹⁹ Stravinsky wages war against the musical expression of 'Eros', which is what leads to 'expressionism', by employing this instinct's own aim, the satisfaction through rhythm, in the service of 'Thanatos'. It is an endopsychic nuclear war if ever there was one, with the nuclear weapon of rhythm on either side, and if in the end there is equilibrium and peace, it only tends to show that the war to end all wars, if ever it happens, will have to be fought within.

Thus considered, Stravinsky's dynamic staticism is no longer a riddle, nor is his 'unmelodic' melodism: the rhythmic fight against rhythm, the reversal of the melodic impulse inevitably results in a new type of melody, the exact opposite of Wagner's, which is as erotic (in the Freudian sense) as Stravinsky's is sado-masochistic. The spatial impression, too, which Stravinsky's music has so often conveyed, loses its mystery, for if the struggle against time is to be successful, it cannot do without the illusion of a spatial aspect. We cannot imagine time moving against time except in terms of space, as when we run up a downward-moving escalator, or contradict the movement of a train by walking to the dining-car; in fact, a psychological suspension of time automatically produces space. Stravinsky does not close his eyes like

¹⁶ In *Benjamin Britten* (London, 1952), Donald Mitchell and Hans Keller (eds.), p. 339.

¹⁷ Far be it from me to suggest that they are required reading; all I would ask is that they should be read before an opinion on my critical attitude towards this towering genius is formed. A few months ago in *The Musical Times*, a writer suggested that I had positively changed my mind about Stravinsky in view of his serial works. In point of fact, while I have qualified my admiration for two of these, my praise of such masterpieces as the *Mass* or the *Symphony of Psalms* was at once intense and unreserved. I have never said, suggested or implied that serial technique has made a better composer of Stravinsky, and I have never used idiom, style or technique as a criterion for the evaluation of any work of any composer.

¹⁸ In *The Message of Igor Strawinsky* (London, 1953), Theodore Stravinsky, without any psychological knowledge and as it were inadvertently, gives a sensitive description of this gradual introversion of aggression, from the still extraverted 'aggressiveness [of *The Rite of Spring*] which gives it the cataclysmic character one knows' (p. 15) to the point where 'Strawinsky's evolution led him to simplify his language by scrapping his "aggressive" . . . side' (p. 18); except that one does not, of course, 'scrap' an instinctual force: if it is no longer visible or audible, it has turned inward.

¹⁹ Sigmund Freud, *Jenseits des Lustprinzips* (Vienna, 1920). Third edition: Vienna, 1924. English translation by C. J. M. Hubback: *Beyond the Pleasure Principle* (London, 1922). A new English translation is in preparation.

the straightforwardly expressive musician: perhaps he knows that in order to express the rhythmic suppression of rhythm, one of the profoundest possible conflicts, he has to call space and pre-musical rhythm to his aid, that he has to break down the barriers between the dimensions and summon up synæsthesia. Even his, for a musician, unusual interest in the danced dance (as distinct from the composed dance) seems to become explainable: there is nothing musical in a dance that cannot be expressed in music, but the movement of music against music may well have to call back into play the dance from, or through, which music has grown.

The difference between the two syncopators, the two dancers against the dance, is finally crystallizing. On the surface level, we have distinguished Gershwin and Stravinsky on the one hand from Schoenberg, our *tertium comparationis*, on the other; but in rhythmic essence Gershwin really stands between Stravinsky and Schoenberg, in fact nearer to Schoenberg.

Like Stravinsky, Gershwin's parents, the Gershovitzes, came from St. Petersburg. Gershwin's own pronounced American folklorism and his disobedient attitude to 'straight rhythm' may have benefited from his un-central-European background; perhaps it is not even a coincidence that his two early models, Dvořák and Rubinstein, were both Easterners, though both strongly Westernized. Like Schoenberg and Rubinstein, however, Gershwin was also a Jew, and as a musical race the Jews are erotic rather than aggressive, 'lyric' rather than 'rhythmic'.²⁰ The synthesis of the two elements in Gershwin's creative character is obvious. It is a synthesis under the primacy of the upbeatting melodic flow: Jim Europe and his band have to heed the demands of Rubinstein and Dvořák. On July 11 twenty years ago, American radio listeners heard the announcement, 'The man who said he had more tunes in his head than he could put down on paper in a hundred years is dead today in Hollywood.' Gershwin has written songs in 'straight rhythm', but he never wrote a rhythm, however 'fascinating', that was not a forward-urging tune at the same time: *pace* his rhythm, what he wrote was songs. If Stravinsky's 'Eros' serves his 'Thanatos', Gershwin's 'Thanatos', his aggression, serves his 'Eros'.

When Gershwin dances against the dance, then, the contradiction always serves the ultimate end of up- and onward-beating motion. His syncopations are either anticipations or anticipatory suspensions: when he stems the flow, the effect is that of a floodgate, in that an all the intenser forward-motion is anticipated. He never moves up-stream, never suspends time. Nowhere is this fundamental character difference between him and Stravinsky more striking than where Stravinsky might be thought to meet him on his own ground, in the *Ebony Concerto*, whose every upbeat serves its own opposition, serves to be beaten back or beat itself back. Neither the *Ebony Concerto* nor the *Rhapsody in Blue* are what both have been described as—'symphonic jazz'; at the same time, they move away from what *could* be thus described in opposite

²⁰ Starting with Joachim, the Jews have come to occupy most front places among violinists. Their success as pianists, on the other hand, has by no means been so disproportionate.

directions: one up-stream, the other down.²¹

Gershwin's interest in the danced dance is naïve, personal, almost pleonastic—the overflow of the rhythmic energy he puts into his music anyway:

His fine muscular co-ordination that made him such a splendid pianist (and frequently without practising), and so good an athlete, also made him an excellent dancer. He used feet, body, and hands with the limpid grace of a trained performer. He sometimes gave strikingly effective imitations of Fred Astaire, even in some of his more adroit steps; and during the rehearsals of *Lady Be Good* he gave Astaire a valuable suggestion for an exit step for *Fascinating Rhythm*.²²

Astaire becomes an optional percussion instrument in Gershwin's scoring, directly so with his step-dancing, and synaesthetically, visually, with his movements, which underline certain features of the music but are not, of course, really necessary.

Throughout the preceding investigation, I have, needless to say, isolated outstanding creative character traits and achievements. Naturally, there is much more to Stravinsky than his sado-masochistic downbeats, while Schoenberg has written his static music which suspends time, pre-eminently in the third of the *Five Pieces for Orchestra*, the only one with a 'spatial' title (*Summer Morning by a Lake*). My outline of Gershwin's character, however rough, is completer, because his is not a universal genius like Schoenberg's or Stravinsky's. Within its circumscribed limits, however, it is extremely complex, as is his simply-clad music. Leibowitz²³ needs about three pages to analyze the thirty-year-old Webern's 12-bar orchestral piece that opens Op. 10; if I were to analyze the thirty-year-old Gershwin's 32-bar²⁴ *Embraceable You* on precisely the same level, it would take me about six pages; as for the compression of rhythmic structure that is *The Man I Love*, it would require an extended article.

What these three composers—my two title figures and the one I have chosen to 'produce' them—have in common is their incorruptible allegiance to that elemental rhythmic source which is in all of us inasmuch as we are musical, and which makes us understand each other's music. Whether they follow it or contradict it, they always draw on it, and their rules of procedure always acknowledge it. In this they differ from a considerable number of contemporary composers whose rhythmic source is but a trickle, and who waste their time devising means to replace it, *inter alia*, by what they call 'static' music. There is all the difference in the world between the

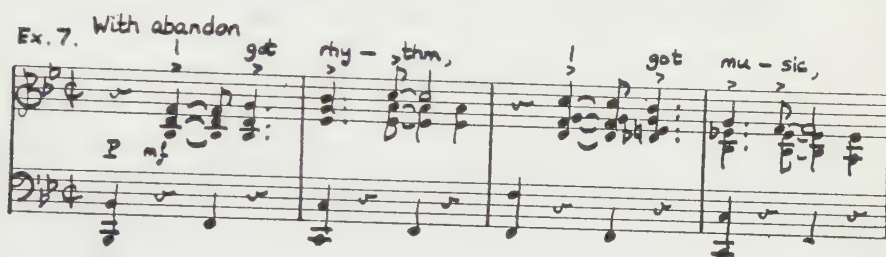
²¹ In his *Stravinsky* (Stockholm, 1948, pp. 42ff.), Frank Onnen likewise objects to the term 'symphonic jazz', but since he goes on to say that 'Stravinsky's *Ebony Concerto* . . . is, in the first place, a deeply moving piece of music, over which lies the sadness and the melancholy of the blues, the old laments of a race that was from generation to generation oppressed and down-trodden', a description that could literally be applied to more than one of Gershwin's works for the concert hall, his clarification does not seem to get us much further.

²² David Ewen, *op. cit.*, p. 136.

²³ René Leibowitz, *Schoenberg et son école* (Paris, 1947). English translation by Dika Newlin: *Schoenberg and his School* (New York, 1949), pp. 199ff.

²⁴ Perhaps '16-bar' would be a more musical description.

dynamic staticism of a Stravinsky and the rhythm-less, empty immobility of those who misinterpret Webern, that ascetic but nowise impotent expressionist, for their own purposes of neurotic non-expression.²⁵ Ira Gershwin, the brother of the composer whose lyrics form a powerful contribution to some of the greatest rhythmic structures of our time, has really put our art's *conditio sine qua non* in a nutshell:



Sequitur.

²⁵ By no means all neo-Webernites are included in this condemnation.

THOUGHTS ON STRAVINSKY

Roger Sessions

Only the blindest partisanship, it would seem, can any longer deny that Stravinsky has left a permanent and essentially indestructible mark on Western music. This is a distinction which he shares with Schoenberg and in a less obvious but none the less real sense also with Bartók, and as far as can be seen, with no others of his generation. No composer alive writes the same music today as he would have written had any one of these three not lived; their influence is widespread in its effect on composers of all styles and in all parts of the world where Western music is prevalent; and those who would deny it or try to escape it only thereby confess their provincialism. Each of them has played his appointed rôle in the drama of music in our time; each rôle has been a historically inevitable and necessary one, and each personality has summarized a facet of the problem of contemporary music as a whole.

Why must one speak so constantly of a 'problem' of contemporary music? One might well answer: because everything is a problem nowadays—even human existence itself. In the field of music, nothing could be clearer today than the fact that the tradition on which the great florescence of the eighteenth and nineteenth centuries was based, has no longer any vitality so far as the present and the future are concerned. The music itself, needless to say, is as vital as it ever was; but the composer of today is the first to be aware, through his very love for this music, and loyalty to it, that it is precisely the most vital elements of the tradition that have led to a situation in which its basic assumptions are no longer useful. This is just as evident in the music of Stravinsky, from whom some people hoped at one time for a return to the tradition, as in that of Schoenberg and his followers. For in spite of its apparent break with everything that bore the imprint of 'modernism' in the nineteen-twenties, and in spite of Stravinsky's very conscious and even outspoken development of impulses derived from certain styles of the past, in his music the familiar concepts have taken on quite different meanings. Tonality, diatonicism, chord-structure—even harmony, rhythm, expressivity—have quite another meaning for him than they had for Haydn or Brahms; and it is futile to apply to his music the analytical criteria which are valid for theirs.

* * *

Since the very beginning of Stravinsky's career it has been the custom to lay great stress on the perfection of his technique: on the mastery with which he has solved every problem that he has set himself. Of this mastery there is of course no doubt. But the criterion is a strange one, and its constantly recurring application is perhaps

peculiar to our time. After all, technical mastery is, or should be, expected of every full-fledged composer, and it is possessed today by many others besides Stravinsky.

Is there then more in this matter than is readily apparent? The author still remembers very vividly a piano recital he heard in 1927, at a moment when he was, or believed himself to be, under Stravinsky's spell to the point of intense partisanship. The programme contained pieces by nearly all the most prominent composers of that time. Stravinsky was represented by his *Piano Sonata* of 1924—a work which even then held little attraction for the present author. Two works, however, stood out for him quite unmistakably from the rest: this *Sonata*, and a couple of movements from Schoenberg's Op. 25—music which seemed to him as remote as possible from his personal way of thinking at that time, and which, like the Stravinsky *Sonata*, has never really had any very strong appeal for him. What struck him most forcibly, however, was the clarity and the authority of outline of these two pieces, which placed them in a category quite apart from the rest of the programme, even though this included such names as Bartók and Hindemith. In both pieces it seemed that every note was exactly where it belonged, and the impression they made was unequivocal, unqualified, and completely focused. In other words, they were master-works in the full sense of the term.

The qualities just described certainly involve far more than what is commonly called 'technique'. But it seems clear that today the concept of technique itself has acquired a new facet and a new meaning. One can no longer speak very significantly in terms of a mastery of craft. Genuine technique, today, is something quite different from this, and in fact lies on quite another level. It is inextricably woven into the composer's whole artistic vision, his style, his personality, and has to do precisely with the intrinsic nature of his musical thought and imagination. Every composer of course embodies somehow in his work the whole past, from which he inherits a degree of craftsmanship. But in a period like our own it is inevitable that these elements should become personalized to the utmost limits. In the work of a Stravinsky it is his very personal vision, whether of the past or of his own time, which becomes technically valid; what is generally called his technical mastery is really another term to denote what is in fact the essence of a clear and un-blurred, but intensely personal musical vision.

* * *

What was the nature of Stravinsky's so-called 'contacts' with various styles of the past, and what did he gain from them? To answer the second of these questions in the most immediate sense: perhaps he freed himself first of all from being dominated by certain stylistic features that were threatening to run wild—elements that would inevitably have become purely and simply *devices*, had they not been assimilated into a broader concept of musical design. The musical conception embodied in *Le Sacre du Printemps* or in *Les Noces* is quite sufficient so far as these works in themselves are concerned. But in terms of musical movement and articulation, even of harmony and acoustical organization, they represent a direction which can scarcely be pursued further without the serious danger of falling into *cliché*. In other words, Stravinsky apparently felt the urgent need of a change of direction.

At any rate, the past gave him a framework against which these elements—so personal and at the same time, in the light of his background and previous development, so imperious—could be subordinated to a larger and more impersonal design. Stravinsky took from the past what he wanted to take, what he could make completely his own. One may agree or disagree with the process itself—its effect is certainly often problematical. But at this date it is no longer possible to question its significance.

Stravinsky no doubt learned directly from the masters of the past, as other composers have done. But one must insist that this is not the real significance of his much-touted 'neo-classicism', which is as completely dominated by his personality as any of his other music. This fact was scarcely noted in the early twenties, when the *Octet* and the *Piano Concerto* were written; the departure they represented was too startling in its effect. Moreover, most of those who regarded themselves as Stravinsky's followers were pursuing a neo-classicism of quite orthodox conception, and these in turn helped to bring to the foreground the still more academic predilections of many others who heralded with glee the 'return to orthodoxy' of a notorious—perhaps, at the time, the most notorious—exponent of the hated musical unorthodoxies of the twentieth century.

It is now clear to us that Stravinsky neither attempted to revive styles from earlier periods, nor did he in any real sense depend on them. Rather—for reasons of his own which lay at the root of his artistic vision—he adapted some phases of the vocabulary of the past to his own purposes, and integrated them into his own style. It is his own personality which predominates at virtually all points—his very characteristic conception of musical movement, of tonality, of rhythm, even of melody; these are the elements which constitute the real activating force, and not those which seem evocative of other modes of musical thought. An attentive scrutiny of any page of Stravinsky, from the *Octet* and the *Concerto* to *The Rake's Progress* and beyond, should make this fact abundantly clear. This is not to say that the result is never problematical. The present writer must confess that for him at least it frequently is. But the problem does not lie in any real discrepancy of styles, or (as some have claimed) in any lack of security in his own style. It would be more relevant to note that the 'past' which Stravinsky often consciously evokes is not the real past as it lived and was lived, but a very much frozen image of a past which itself never existed except as a kind of elegant fiction. The artificiality is entirely conscious, of course; one need only think of the Latin text of *Oedipus Rex* and of Stravinsky's own remarks about it, as evidence of this. The problem lies however in this artificiality and in the fact that often the music which results is evocative to such a degree that extra-musical—that is, quasi-archaistic—impressions disturb one's sense of the music itself, for all the genuine power which it embodies. It is the directness of impression which suffers; one feels at times as if the music were, so to speak, in costume, and wonders why that is necessary.

Yet this is not really a fair question, even though it may seem an unavoidable one. It is unfair because it leaves out of account the fact that the evolution of an artist is composed of a thousand elements, and that no single moment is definitive; also because it would seem to deny the right of any single work of art to be considered

independently and on its own terms, rather than as a commitment for the future. It is true that any work contains, in a sense, this element of commitment; but the future to which it commits itself is one that will be realized only in other works, and in significant ones. Those who seem to follow an artist in the most literal sense prove often to be the worst obstacles to a real understanding of his art.

Had Stravinsky continued to compose only works like the *Piano Concerto* or the *Sonata*, one could speak with more assurance about a real 'problem'. But these works, like others, are phases of an evolution which is both complex and far-flung. It is natural that while an artist is in the process of full evolution, his public should look on with emotions which may at any time include a certain nervousness about the direction in which he may next move, and that among his followers will be found those for whom each successive phase immediately becomes a dogma. It is possible also that these followers may include really gifted individuals who will develop that phase to a point where it assumes a quasi-autonomous existence under a new hand. One thinks readily of Webern—and of Berg, for that matter—in relation to Schoenberg. But the phase of Stravinsky's work which has been called 'neo-classic' can be clearly seen today as only one ingredient in a much larger picture; as an element which has played its rôle—neither a useless nor an essentially disturbing one—in forming a personal and integrated style which ranges far beyond the particularities of this phase itself. So far as that is concerned, it seems likely that Stravinsky was then preoccupied with problems of continuity, of movement, and of articulation, and that by letting his music develop at times along lines in a sense parallel to those embodied in certain forms out of the past, he was gaining new insights into these problems. It is hardly possible, nowadays, to see a closer relationship than this would imply. The *Piano Concerto* of 1924 is in sound, in idiom, and above all in conception, far closer to *Les Noces* than to Bach; and the 'false notes' which aroused such comment in the twenties are now seen to be essential to the real matter, which is Stravinsky's own musical world, and not arbitrary deviations from the mirage, which in this particular case was often mistaken for the countenance of Bach.

* * *

For many years now it has been the rule to regard Stravinsky and Schoenberg as representing two contradictory, even irreconcilable, poles of contemporary music. Various adjectives are applied in this sense—Stravinsky: objective, diatonic, linear, volatile, rhythmically orientated in the direction of bodily gesture, etc; Schoenberg: subjective, chromatic, essentially 'vertical' (!), scholastic, addicted to the rhythms of speech and possibly song. Much of this is manifestly just talk. Though most of the adjectives, taken together, present a recognizable if by no means accurate composite picture, each one of them, taken separately, needs serious qualification. This is of course because to a large extent they are *mots de guerre*.

Such distinctions are unlikely to loom so large in the future, if only because the composers of the generations succeeding Stravinsky and Schoenberg (and especially the most independent among them) are in a very real sense the heirs of both. However remote the prospect may at present appear, it is quite possible that future generations

will be at least as aware that Stravinsky and Schoenberg both faced fundamentally the same historical situation, as that one of them came from a Russo-Parisian background, the other from Vienna, and that they developed accordingly. The 'polarity' is likely to become less and less of an issue, for the very obvious reason that future generations will probably be still more unwilling than ourselves to admire the one to the complete exclusion of the other.

At present, however, it does remain a considerable issue and in this context the admirable attitude of Stravinsky himself, especially in recent years, is a measure of his real stature both as man and artist. For many years the battles between the two poles were bitterly fought—perhaps as bitterly as any in the history of music; and the smoke of battle has by no means died away. Such battles are almost invariably fought more enthusiastically by disciples than by masters, and by and large this was true also of those in question here. But there was bitterness in abundance, and it was unhappily not altogether limited to the disciples. Stravinsky's warm-hearted participation in the tributes extended to Schoenberg in Los Angeles, both before and after the latter's death, will surely never be forgotten.

Such considerations as the above, peripheral as they may seem, are by no means irrelevant in a consideration of Stravinsky's music. 'The greatest man', Emerson somewhere has said, 'is the most indebted man'; and while it is obvious that indebtedness is by no means sufficient as a criterion, the fact remains that for an artist of real individuality it is a sign of particular strength when he is able to learn from his contemporaries. One thinks of Bach, of Haydn, of Verdi, and others. The important fact here lies not in the generosity of spirit which this implies, but in its artistic counterpart—the power of inclusiveness, the ability to achieve a new fusion and a new depth in a style already mature and self-sufficient.

To regard Stravinsky's recent adoption of serial techniques from a Schoenbergian point of view is quite misguided; equally irrelevant is it to note that Stravinsky has expressed an admiration rather for Webern than for Schoenberg himself. From any point of view whatever, Webern's music embodies the intensive cultivation of one phase of Schoenberg, to whom he always remained essentially and consciously subject, for all his extraordinary gifts. The important fact is that Stravinsky's *Septet*, his *Cantata* and other recent works are at least as characteristic of him as anything that he wrote earlier on, and as easy to recognize as such. They afford yet further evidence of the span and assimilative power of a style which has absorbed elements from many apparently diverse and even theoretically contradictory sources, without the slightest loss of identity. As in the case of other works of Stravinsky, they also offer one more major challenge to the habit of easy classification of which our age is so fond, and which for all its obvious practical convenience can become an artistic menace if such challenges are not recognized and met.

* * *

The honest contemplation of the work of any one of a quite considerable number of composers of our century must convince us that we live in a period of immense

productive richness and abundant genius. How this period compares with any other in the past there is no way of knowing; nor is the question in the last analysis at all relevant; every age is unique, and ours, with its universal mass media of communication, its highly organized material life, its vast population, and its unprecedented and infinitely far-reaching historical cataclysms—in the midst of which we are still living—has few points of resemblance to any other except in the continuity of man himself. In such a period defeatism in cultural matters is easy, and unfortunately it is rife in ours. This defeatism is engendered even by the very richness and variety of our cultural manifestations; it is easy to assume that these manifestations cancel each other out, and that they are of little importance anyway, since they apparently involve a mere handful of people in comparison with the great mass of listeners to music, let alone the population as a whole. In a world in which quantitative measurement has become a factor of vital importance, these matters loom large. For the vast majority of listeners today, Stravinsky remains the composer of the *Firebird* and Schoenberg of *Verklärte Nacht*—both early works quite uncharacteristic of the mature personalities in question, hardly related except in an academic sense to their real achievements, and not related at all to their far-flung impact on the whole of music.

A certain pessimism is therefore understandable; but whether it is justified from the long-range point of view is quite a different question. The answer will not be given in terms of music alone, or of the arts, or even of culture itself. It is a question of ultimate human resourcefulness; whether human beings can extricate themselves from the most complex and menacing situation that has ever faced them, and learn to live together in a manner which focuses their spiritual energies instead of scattering them, enabling the voices not only of artists but of all men of intelligence and genius and goodwill to be listened to by all, instead of by the few who possess the patience, the energy, and the dedicated interest to discover what they have to say.

It is this which makes the presence—the existence, in fact—of an artist like Stravinsky so important to every one, whether he cares to pay attention or not. For it is a testimony to the fact that the qualities of genuine imagination, of devotion, of deep involvement and of heroic single-mindedness that go into the making of great art are still in abundant existence, and are recognizable whether or not one is always in 'agreement'. As long as this is true, music is very much alive. For it is these qualities, and the composers who embody them, that keep music alive; not those for whom the market is the criterion, or those for whom music is simply a toy to be played with or the projection in one form or another of a purely individual neurosis. This is not to say that art need always be 'serious' in the usual sense of the word, but simply that art of significance is produced by those who identify themselves with it, not by those who identify it with themselves or whose primary aim is to exploit it for purposes which have essentially nothing to do with it. The seventy-fifth anniversary of an artist like Stravinsky furnishes us with the occasion not only to pay homage once more to a great personality, but also to bear witness to the fact that great music still does, and can, exist among us.

TWELVE-NOTE TECHNIQUE IN STRAVINSKY

Roberto Gerhard

Home is where one starts from. As we
grow older
The world becomes stranger, the pattern
more complicated
Of dead and living.

T. S. Eliot. *Four Quarters, East Coker V.*

Old men ought to be explorers.

Ibidem.

That Stravinsky was one day to adopt the method of composition with twelve-note series, would have seemed so utterly improbable a generation ago as to be incredible: and yet it has happened. What does it prove? Probably nothing so much as our short-sightedness. The improbable happens every other day; the incredible takes just a little longer. As 'contemporaries' we have, perforce, the near-view of contemporary facts and events. Those in which we are one of the terms in a relation, we cannot possibly view from 'outside'. Strictly speaking, what we cannot grasp is, precisely, the *relation*; in itself it is (at least) a third term. It is that which becomes visible only, as we say, in historical perspective.

But we can, of course, compare. The near-view is a grandstand for distinguishing. *Distinguer pour unir*. It is an essential part in the process of understanding. And we can perhaps play it better than posterity; we are, so to speak, better placed. It is the *differences* that stick out miles for us. What Schoenberg and Stravinsky have *in common* we do not see half so clearly; only distance will bring that out with stronger definition. One day, maybe, the common factors will be seen to outweigh the differential factors so much, that it might well puzzle people then to think that to us, the contemporaries, the work of the two masters offered such a contrast as to suggest almost opposite poles. How could that be? they may well ask. Let us then consign and attest here—if only for the benefit of such a hypothetical enquirer—a view which we know to be partial and short-sighted, because we were too close to the facts: but that is how they appeared to us.

I wish to say something about Stravinsky's handling of serial technique in the central movements of his *Canticum Sacrum*. Commenting on these pieces in his admirable study of the *Canticum*,¹ Robert Craft says: 'Twelve-note series or no, it (the music) is not chromatic'. That is exactly the point. There is clearly something of a paradox in this achievement of Stravinsky's, which must intrigue the enquiring mind.

¹ *The Score*, December 1956.

Stravinsky did of course use total chromaticism long before he composed with twelve-note series. Compare for instance the *Trois Poésies de la Lyrique Japonaise* and *Pierrot Lunaire*. Incidentally, I do not think that those who point to these pieces as evidence of an early Schoenbergian influence on the young Stravinsky are right. The second piece, with its opening seven-note chord and the 'using up' of the twelve notes by the end of the second bar is, for all that, light-years apart from Schoenberg. Stravinsky's seven-note chord is a perfectly straightforward compound of $C^7 + F$ sharp minor. By comparison a simple triad in *Pierrot Lunaire* is already totally 'emancipated'. Or take the opening of the third *Japanese Lyric*, with its astonishingly Webernesque two-note motifs: none the less, to the naked, unprejudiced ear, the piece is perfectly tonal. The second is quite as firmly so; as for the first one, that has even got a key-signature!

One remarkable feature of these pieces—whether still clearly heptatonic, though richly inflected (as in number one), or freely dodecatonic (as in the second and third)—is the way in which a steady pole of attraction effectively manages to resist the centrifugal pull characteristic of total chromaticism. In Stravinsky's coming to terms with—or rather, accepting on his own terms—an idiom which has become an established, supranational *lingua franca*, one is reminded, on a different plane and at a thousand years' distance, of the way Russian chant gradually emerged from the adopted alien Byzantine chant through a similarly tenacious insistence on growing from its own roots and asserting its own nature.

Another remarkable fact that strikes one when comparing the *Japanese Lyrics* and *Pierrot Lunaire* is that as early as 1912-13 there should be such firm indications of the divergent paths Stravinsky and Schoenberg were to take later. One realizes that they have never really strayed by the smallest deviation from their respective orbits, even if Stravinsky's is full of turns and twists—rather like Picasso's—which, of course, simply proves that they have had more than one 'manner' but not more than one 'style', as is sometimes foolishly said.

The first time Schoenberg succeeds in breaking away from the pull of tonality, he characteristically sings:

'Ich fühle luft von anderen planeten'

rather as if a barrier had been broken through, a feeling of gravity overcome. For Stravinsky, on the contrary, sound is something almost solid and tangible, something in which he can, as it were, hold fast to *tout ce qui pèse et qui pose*. When he speaks of getting down to work, he speaks, characteristically, of *mettre la main à la pâte*. The very 'breathing' of music consists for him, he says, in the alternate 'drawing together and separation of poles of attraction'.

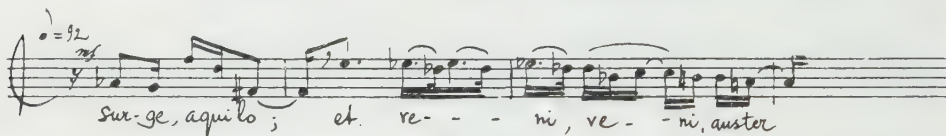
Perhaps most remarkable of all is the fact that the two masters arrive at serial twelve-note music from opposite quarters, having moved from antithetic home-positions by divergent routes. There is a suggestion of inevitability in the result; it brings to mind something almost in the nature of the 'curvature of musical space'. On the other hand it goes without saying that one would in any case have expected Stravinsky's twelve-note technique to be, first and foremost, Stravinskyan, and thus

as radically different from Schoenberg's as from the approved modern music-particle-scattering manner.

From a technical point of view, the establishment of 'poles of attraction' must clearly have been Stravinsky's first concern in the planning of a twelve-note work. In order to achieve this, he had to take two unorthodox steps which at once created an entirely new situation; first, the restoration of the octave; second, the shifting up a semitone of the natural pivot-point (in the chromatic division of the octave), from the tritone to the perfect fifth. These were far-reaching decisions.

Only the sectarian would quarrel with Stravinsky for restoring the octave in twelve-note music. Personally I have always held the octave to be innocent. Her banishment was not strictly fair. Yet it undeniably recommended itself—as things often do in politics—on grounds of expediency. Therefore if and when it ceases to be expedient, there is—I maintain—no reason of principle for continuing to ostracize the octave. In the meantime, of course, the 'no octave' rule has become a perfect shibboleth. It can safely be left to the factions.

For Stravinsky's purpose of establishing poles of attraction, the octave would be of little help without the decisive contribution of the fifth. The fifth is the *grounding interval par excellence*. The series of *Surge, aquilo* (from the *Canticum*) shows how ingeniously Stravinsky has provided for his poles of attraction:



The nodal points of a series (of the double-hexachord variety) are the outer notes of its hexachords, i.e. 1, 6 and 7, 12. Notice in the present series the chiasmic fifth-relations 1-7 and 6-12 across the hexachords, as well as the additional fifths 2-4, 5-8 and 7-9. The structure is positively saturated with quintal feeling.

In this new context it is quite obvious that a piece can no longer be centred on a single tonal point: a fundamental note, a single tonic-dominant axis, or one preponderant, all-resolving home-chord. The very word polarity implies two terms. The truth is that even from Stravinsky's standpoint, the inescapable consequence of Schoenberg's severing of the tonal bonds has been a decisive shift from static to kinedynamic sound-conception; that is to say, the fundamental, 'gravid' feeling of bass-attraction has given way to a trajectoryally thrusting, beyond-itself-pointing, 'leading-note'-like charge or tension, essentially emancipated from tonal 'gravity'. Naturally to bring a sound-structure back within reach of the tonal pull, the restoration of octave and fifth would not alone be sufficient. It is necessary to establish a true 'polarity'. In *Surge, aquilo* the active poles of attraction are, obviously, the two fifths A flat—E flat and A natural—E natural. There is a constant tug between the two. The arch of the piece is tensed by the opposing attractions. All structural key-points are determined by them. Robert Craft speaks of a 'retreat from tonic-dominant tonality' in the present pieces. I agree; but I would argue that in making this retreat,

Stravinsky is not scrapping tonality altogether but, on the contrary, is carrying a modified concept of tonality into twelve-note music.

With regard to serial technique as such, Stravinsky seems to owe more to Webern than to Schoenberg. He favours the linear unfolding of the series into chain-structures, rather than its bending upon itself in order to form ring-structures and establish harmonic fields from within, i.e. with the series' own intervals (though the opening bar of *Surge, aquilo* provides an instance of the latter procedure). In consequence he usually operates, rather like Webern, with two or more serial orders at a time. They are superposed in the traditional part-writing manner, and despite frequent crossings they generally keep strictly to their respective paths. The textural aspect of the whole is therefore predominantly linear.

Structurally, a Stravinskian line has not the remotest resemblance to Webern. It is characteristically Stravinskian, naturally. Compare for instance the initial line of *Surge, aquilo* with the oboe subject of the slow movement of the *Symphony of Psalms*: the consanguinity is evident. The sole difference is that Stravinsky now writes for the human voice as, in those days, he would only have written for instruments. The length of the phrase, the ductus, the preponderance of the *somatic* (seconds) over the *pneumatic* (leaps)—to re-employ these telling Byzantine terms—everything is as far removed from Webern as one could think. As for tone-repetition—a factor of crucial importance—Stravinsky is positively Italianate where Webern is almost puritanically non-ornate.

There are two exceptions to the above remark about the various concurrent orders keeping strictly to their own paths. The first (an entirely Stravinskian innovation) amounts to a re-emergence of something like the 18th-century type of *ripieno* part, whose notes in this case pertain (not consistently but by turns) to any two of the concurrent serial orders. The resulting part has no autonomous standing: Stravinsky uses it as a kind of clasp for the interlocking of the real parts, or else to give stress or relief to particular notes, either for accentual purposes or as an aid to choral intonation (see the oboe parts, bars 102-104). The second exception—again a Stravinskian innovation—consists in elements of a given serial order (sometimes up to a full hexachord) occasionally dovetailing with, or appearing as an inset to, the structure of another order of different pitch or direction (see Tenor, bars 51-52; 66-68; 81-82, or Flute, bars 55-57).

The sound-fabric, as already pointed out, is essentially linear. The vertical or harmonic criterion, that is to say, is not strictly serial. The same is of course true of Webern's music, where the polyphonic structure is not a function of the serial order but only a result—aleatory to a large extent—of superposing lines, each one of which unfolds independently the series allocated to it (*viz.* the *String Quartet* op. 28). It is a technique that goes back to the sources of mediaeval polyphony.

Although serially integrated polyphony is less characteristic of Stravinsky's technique, passages of this kind do occur. In addition to the example already mentioned in *Surge, aquilo*, see bars 69-71, 82 and 85 of the same piece, and especially the four opening bars and the very moving conclusion of *Brevis Motus Cantilenae*:

'credo, Domine . . . adjuva incredulitatem meam'. The last two pages of the *Brevis Motus* reveal a most *expressive* use of serial technique. They deserve a much closer analysis. But at the very least, tribute should be paid to the way in which the 'unbelief' is symbolized in the last unfolding of the series, five notes of which are caught up in the dissonant chord of the organ, as if in a net, while the double basses' D, conflicting with the organ's E flat but already confirmed octave-wise by the chord's top-note D, anticipates a 'resolution' into a D harmony—a harmony which is not simply a major chord but something far more radiant and tensed, embracing as it were the whole 'mode' of D major, with its major seventh, its fourth and its fifth, all together above its fundamental. Not the third, you will observe, but only the 'perfect' intervals with, in addition, the tensing *leading-note*.

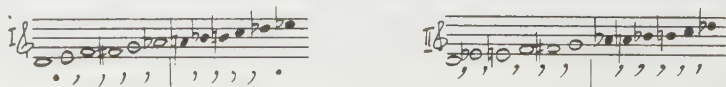
Where Webern and Stravinsky differ again is in the function of the polyphonic parts. Essentially, it is only a question of 'range' that defines a Webern bass- or top-line and keeps them in their places. Otherwise a 'cello and a violin part, for instance, would be perfectly interchangeable. There is nothing functionally specific about them. With Stravinsky it is quite another matter; a bass, here, is a bass, with its unmistakable Atlas-like stoop; even the discant has a Caryatide erectness, as if supporting an invisible entablature.

From Stravinsky's standpoint there are obvious advantages in a polyphony arising from freely superposed, separable individual lines, as against serially integrated polyphony. On the one hand he has freedom of choice with regard to the transposition-levels and/or direction of the concurrent serial orders, and on the other hand, considerable elbow-room with regard to the ways in which the superposed parts can be made to coincide to produce a freely-selected harmony at key points. It is this that specifically assists Stravinsky in controlling his poles of attraction. But it must not be forgotten that he can achieve this control even with parts that are rhythmically committed, as for instance in the fourfold canon of *Ad Virtutes Hortationes*.

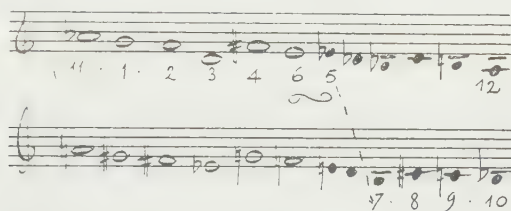
For this, the third piece in the *Canticum*, Stravinsky changed his series. It is impossible to discover from the mere printed page why he did so. But we can at least examine the relationship between the series. Robert Craft has pointed out that 'the last four notes (of the new series) are the second to fifth notes of the *Surge, aquilo* series in reverse; two of the other intervals are the same notes, and the first and last intervals are minor and major intervals in both.'



If we compare the two series in their respective underlying hexachord-pairs, we find that one single operation at the hexachordal home-level is all that is required in order to obtain the second from the first:



One single note changes places: the E flat which was 12 in the first set becomes 2 in the second. Naturally I am not suggesting that this is how Stravinsky did in fact relate his two sets. Of course not. That is how the analytical mind works, not the creative mind. None the less, the *objectivity* of the connexion, as shown between the home-sets, remains a fact. What, in actual working practice, *could* have sparked off the mutation might have been something rather like the following situation, imagined as presenting itself in the serial chart used by the composer:



Two contiguous transpositions of the *Surge, aquilo* series show how the *Ad Virtutes* series (indicated by the figures, but reading back to front) is deducible from its predecessor. It should be noticed that both cases show the initial levels at which Stravinsky actually takes the series. Again, I am not suggesting that this is how Stravinsky actually did arrive at the *Ad Virtutes* series, but it is at least a possibility. In any case, Ex. 4 seems to me to throw additional light on the objective relationship between the two series.

* * *

That Stravinsky's twelve-note music does not strike us as chromatic may perhaps have more to do, finally, with spiritual climate than with syntax. It is also possibly a question of mood rather than of emotion. Moods are sustained feelings; rather like the weather on a certain day, with that particular look of the sky, that particular quality of light. The mood is, perhaps, in the *sustaining*. Mood and mode would have that in common; the holding on, evenly, to that particular temper of time, for a time. For, obviously, when feeling is unstable, restless, veering, the mood has gone. '*Undisciplined squads of emotion*' are on the march. Chromaticism seems to start from the brooding mood, suggesting the furrowed brow, conflict, suffering. Whereas we seem naturally to connect a certain (far from unfeeling) impassivity, a certain sense of poise and permanence with diatonicism. Diatonicism is the home of the modes.

In the last analysis, the fascination of the Stravinskyan paradox—non-chromatic twelve-note music—lies perhaps in the fusion of opposites he achieves. He writes twelve-note music *in the spirit* of diatonicism, and diatonic music with a full experience of total chromaticism.

No word has been said of the *music*, but that needs no apology, I think; words only stand in the way.

STRAVINSKY IN A COMPOSITION CLASS

Maurice Perrin

During the winter of 1935-6, the Ecole Normale de Musique, in Paris, arranged a course in composition under the direction of Nadia Boulanger and Stravinsky. Nadia Boulanger was to be in charge of the regular weekly classes, and Stravinsky would join in once a month. It was probably the first time he had ever agreed to do such a thing—to call it teaching would be a slight exaggeration. The course consisted of two classes a week, one devoted to the analysis and criticism of the pupils' compositions, the other to a study of works by the great masters. Each time Stravinsky came to the second of these classes we discussed his own works, particularly those he had just recently written such as *Perséphone*, the *Concerto for Two Pianos* and *Jeu de Cartes*.

We were about ten in all, and I must confess that few of us have ever been heard of since, at least as composers. There were Lipatti (who astonished us one day by playing at sight, in the most brilliant manner, a very complicated sonata by an American pupil), and Léo Prêger, the most talented of us all; but having mentioned these names I have already exhausted the list of those who might be known to the general public.

Under the influence of Nadia Boulanger, nearly all of us admired Stravinsky's works with an almost religious fervour. When he entered the room for the first time, behind Nadia Boulanger, we were quite petrified. To tell the truth, Stravinsky also seemed a little embarrassed, a little uneasy as to what might be in store for him. Of course, the presence of Nadia Boulanger helped tremendously to ease relations on both sides. Nevertheless, Stravinsky said very little that first day. What struck us most was his air of intense seriousness, and this impression remained throughout. As time went on, his interest grew to a degree that seemed to surprise even himself. He often asked about our classes with Nadia Boulanger, and expected us each month to present to him a large number of new works, an expectation in which, I am sorry to say, he was invariably disappointed.

When we examined one of his own works, he was anything but prodigal with his comments. Nadia Boulanger would sit at the piano and play a reduction (if in her case one can still speak of a reduction; it was far more an *equivalence*!). She would stop at a certain passage, point out subtle harmonic relations, throw light on some surprising modulation, try to explain why it sounded so well, and then turn towards Stravinsky as if for confirmation, and ask him if he had anything to add. But he nearly always confined himself to saying: 'Mais c'est de la musique tonââle!' (re-

member the Russian accent!). This word seemed to him to explain and summarize everything.

With regard to *Perséphone*, he told us how in the first performance at the Paris Opéra in 1934, the singers used to treat the opening chorus, 'Reste avec nous', in the most sentimental way. This displeased him very much, and he asked them why they did it. It seemed to them, they said, a particularly expressive chorus. 'Then why do you want to *make* something expressive, when—as you yourselves say—it already *is* so?' And Stravinsky added, for our benefit: 'It is as though one tried to sugar the sugar!'

When confronted with our student works, he laid his personal preferences completely aside. He concerned himself only with the choice of means by which the student-composer had tried to achieve what he wanted. Heaven knows, some of our pieces must have been painful to him. I remember the languid and syrupy composition of a young Anglo-Saxon woman, and the distinctly feeble efforts of another student, a Spaniard. But Stravinsky took just as much pains with them as with the other works, anxious no doubt not to offend anyone's pride. The composer, for him, writes music as the apple tree produces apples, and he is well aware that most apple trees (when it comes to music) are very susceptible to the slightest criticism of the fruit they bear. . . . Again, when another student, thinking himself to be on the right track, built up a series of dry, harsh and virulent chords obviously influenced by *Le Sacre du Printemps*, he apparently did not notice the personal allusion, and declared: 'It is a good thing to know how to be vicious if absolutely necessary, but one must also know how to be gentle'. It goes without saying that nothing escaped him. Even when a young composer thought he could get away with a weakness here and there, under cover of playing a difficult piano reduction, Stravinsky would infallibly place his finger at once on the offending details. Sometimes he would sit at the piano himself, and try to improve a certain passage. It was at such moments that he astonished me most. He did not say: do this, use this or that chord; no: he would play a chord, listen to it, change a note, listen again, change another note, go back to the earlier chord, alter a different note, etc., all the time listening with the utmost attention; it was never an intellectual consideration that decided, but solely the pleasure or satisfaction of the ear, arrived at by trial and error at the piano. Chords, for him, did not belong to specific categories, nor did they have any pre-established functions. And I can assure you that the result of these essays at the piano left us amazed; the fourth or fifth attempt would produce an admirable chord, of such surprising beauty that none of us could have invented it. (Stravinsky used to speak, in such cases, precisely of 'inventing' a chord).

On the whole, he talked very little. He had not come to deliver a series of lectures such as those he gave in the United States and which were afterwards published under the title of *Poétique musicale*. Nor was there any 'theory'; the course was based entirely on the works we brought to him. Stravinsky did not prepare any remarks; he merely made such comments as were suggested to him by our modest pieces. But almost everything he said opened new horizons to us. I might quote as an example

his warning against *folklore*, in roughly these terms: 'Never use folklore in a symphonic work. Folklore is *paysan*, and will always remain so. It will do for a solo voice, or, at the very most, for a solo instrument, but that is all. You can add to folklore in quantity, but not in quality. It is incompatible with formal structure'.

* * *

Such was the nature of our course, so eventful for us in our formative years, but for Stravinsky himself a passing moment of which he has probably not the smallest recollection. . . .

STRAVINSKY'S REVISIONS

David Drew

There is clearly a distinction in kind between pre-publication and post-publication revisions. The former are an indispensable part of the creative process for many composers—indeed, their second thoughts and afterthoughts often number amongst their finest inspirations. At this stage the composer is still wholly involved with the task in hand. But by the time the music has become an 'object' on the printed page, he is irrevocably transported from that particular creative nexus. The work is no longer his 'subject', or even 'his' at all in any intimate sense. His standpoint is now not so very far removed from that of his most discerning and sympathetic listeners. He is not even granted a unique clarity of perception through his memories of the original act of creation. 'One cannot reconstitute feelings without the risk of distorting them under the influence of the many changes which one has meanwhile undergone. Any [subsequent] account of [them] . . . might prove as inexact and arbitrary as if someone else were interpreting them.'¹

Although the artist may now think that he perceives flaws in his work that were hidden from him at the time of creation, there are adequate reasons, both psychological and practical, why he may resist the temptation to tamper with his earlier work. If atonement is to be made, and self-criticism to be answered, prospective practice is less hazardous than retrospective. It is therefore no surprise that, apart from the field of opera, where practical experience has led almost all the greatest masters to revise their work at some point or other, the incidence of post-publication revision is fairly low.

The practice is obviously linked with the emergence of something like modern concert and publication conditions, and acquires its significance from the way in which it reflects the increasing complexity of compositional problems in the post-Beethovenian world. Until recent times, the 'revisionist' composer—Schumann or Bruckner for instance—has tended to be the one whose technical equipment is not always entirely equal to the demands of a powerful originality. In Bruckner's case the revisions are radical and profuse—their nature still awaits a definitive study—and with him it is evident that for the first time the composer's attitude has to some extent been conditioned by the relation of his music to his public. In a letter to Weingartner about his 8th Symphony, Bruckner writes: 'Please apply radical cuts to the finale, as indicated; for it would be much too long and is valid only for a later age and especially for a circle of friends and cognoscenti. . . .' *Valid only for a later age*: it is a significant phrase, and especially so in the light of its rider invoking the hypo-

¹ Stravinsky, *Chronicle of My Life*, p. 84. (Victor Gollancz Ltd., 1936.)

thetical support of a group of initiates. With a composer of a later age we will find that it is not over-elaboration, but ellipsis, that proves the stumbling block for his listeners. Yet, if they do nothing else, Bruckner's words show that the composer, as a figure in society, has already begun to lose faith in his public.

If there was any specific feature of the music of Stravinsky and Schoenberg between, say, 1910 and 1923, that alienated the ordinary listener, it was the prevalence of what appeared to be purely empirical procedures. When, in the early twenties, Stravinsky and Schoenberg both adopted formal principles that were relatively definable, the casual observer might have been forgiven for half expecting (and half hoping!) that they would find that some of their previous 'steps in the dark' had been wrong ones. The revision of the fifteen-year-old *Three Piano Pieces* op. 11 which Schoenberg published in 1924 must have disappointed those who looked for changes that implied the recognition of past error. Yet such an expectation was an absurdity, since the sure-footedness, the strictly aural justification, of Schoenberg's so-called 'free' atonal harmony is overwhelmingly impressive, even where it defeats analysis.

Apart from the *Firebird* revision of 1919, and one or two minor changes in other works, Stravinsky did not attempt any reconsideration of his music until 1947.² The character of his most revolutionary works—which extend from the *Three Pieces for String Quartet* of 1914 to *Mavra* of 1922—had always been complicated rather than clarified by his refusal in the last resort to overthrow tonal polarity. From a purely structural point of view, the harmony of these works moves, not in the utter instinctual darkness of Schoenberg's 'free' chromaticism (where the disappearance of traditional elements promotes a new unity), but in a deep twilight in which certain familiar landmarks have merely lost their definition, and seem to admit of the widest and most divergent interpretation. Even today, with the experience of Stravinsky's later and more formalized treatment of harmonic ambiguity behind us, we occasionally find in these early works, situations whose ambiguity is as disturbing to the ear as it is to the analytical mind. This is not to say that such situations are arbitrary and 'wrong', but only that they are isolated points at which the problems of Stravinsky's harmony obtrude themselves. For a moment we are reminded of something that must always lurk at the back of our minds when listening to his music: the principles governing a harmony that in the large strikes our ears as wholly consistent, personal, and immutable, remain unformulated except on the simplest and least illuminating level. (References to such things as tonic-dominant superpositions, and passing bitonality, explain nothing. They are merely descriptions—and not always very accurate ones.)

However difficult it may be to account for certain problematic passages in Stravinsky's music of 1914-1922, there can be no doubt that everything he puts on paper is intensely felt. Speaking of the creative process, Stravinsky is reported as saying, 'One should tremble at every chord'. Just so: each chord, each phrase in any of his works, even the humblest, represents a degree of emotional, intellectual, and

² The fact that the majority of these revisions after 1947 seem to have initially owed their existence (according to E. W. White in his book on the composer) to certain copyright technicalities, does not, of course, detract from their purely musical significance.

aural concentration that can only be achieved by the finest masters. With such certainty of aim, self-doubt of the Schumann-Bruckner variety is inconceivable; whilst susceptibility to external criticism (of the kind which so influenced Tchaikovsky in composing and revising his *Romeo and Juliet*) is equally out of the question. Consequently, when a composer of Stravinsky's stature does at last decide to revise certain of his early works, every alteration deserves the closest scrutiny. Cross-bearings taken from the old and new versions of a given passage may confirm or modify our idea of the composer's position with regard to certain musical problems.

It must be clearly understood that Stravinsky's revisions are in no sense 'corrections'. They are thus essentially different from the revisions which Hindemith has made in certain of his early works (most notably *Das Marienleben*) during recent years. Hindemith has done something which neither Schoenberg nor Stravinsky would ever have contemplated. He has re-written the music to bring it into line with his later theories—theories which have much more in common with the idea of 'system' than anything underlying the music of Schoenberg, let alone Stravinsky. In his foreword to the new version of the *Marienleben*, Hindemith shows himself to be the technocrat *par excellence*. Justifying his radical changes to the harmony and texture of his early songs he remarks: 'Wise distribution of power, calculated placing of climaxes—all this was unknown to the composer of the old version. Like his contemporaries, knowing no better he relied on his musical instinct.' One is inclined to comment that he could hardly have relied on anything sounder. If the musical instinct of a conscientious and well-trained musician does not give him a proper sense of proportion, no rule of thumb ever will. In fact, of course, it is this very musical instinct which gives the first *Marienleben* its notable expressive force. Despite certain undeniable improvements, the second *Marienleben* shows how much can be lost when instinct is coldly called in question.

Stravinsky's revisions only rarely affect the structure, and when they do so it is either in order to re-solve certain ambiguities, or else to supply an elided connexion. (The kind of thing that happens at bars 24-5 of the expanded version (1934) of the enchanting *Trois Petites Chansons* (1913) is typical of Stravinsky's subtle re-thinking.) But the original inspiration is never contradicted by the few structural revisions. The remaining revisions derive either from experience of the conductor's difficulties, or else from a desire for practical as well as textural economy.

The revisions may be divided into three categories, and can conveniently be discussed under separate headings: interpretative, textural, and compositional.

1. INTERPRETATIVE REVISIONS

Apollon Musagète (1928/1947)
Le Baiser de la Fée (1928/1950)
Capriccio (1929/1949)
Divertimento (1928/1949)
The Firebird (1910/1911)
The Firebird Suite (1919/1945)³

Oedipus Rex (1927/1948)
Octet (1923/1952)
Perséphone (1934/1949)
Pulcinella Suite (1919/1949)
Le Sacre du Printemps (1913/c. 1929/c. 1942)³
Symphonie de Psalms (1930/1948)

³ The 1945 *Suite* contains a small amount of extra material taken from the complete ballet. In 1924 a bridge between Kastchei's dance and the *Berceuse* was added to the 1919 version. For

These revisions involve no structural changes whatever. They are mostly concerned with dynamic markings, expression, barring, and the layout of the score. Less frequently, instrumental doublings are omitted or refigured,⁴ and the disposition of the parts in a harmonic progression or cadence figure is changed within an instrumental group.⁵ Very occasionally a doubling is added⁶ or a part is marked *solo*.⁷ Changes of phrasing are very infrequent, but the two versions of the opening phrases of the *Symphony of Psalms* merit attention, particularly with reference to Hans Keller's comments on the second version. (See p. 23 of this issue.)

When they first appeared, Stravinsky's scores of the post-1918 period were very sparsely marked. Critics of the time were delighted to take this as added proof of Stravinsky's alleged rejection of 'expression', whilst others, who insist on reducing everything in art to see-saw level, regarded it as a deliberate reaction from the copiously marked notation of late-romantic scores. The suggestion that Stravinsky under-marked his scores for doctrinaire reasons is as insulting as it is unmusical. It should be self-evident that the expression of his music—its variety and its developing tensions—is to an extraordinary extent inherent in the vertical and horizontal spacing of the parts. Quite literally, the expression is *in* the music. If we look at the score of the *fugato* variation in the *Octet*—which is the expressive peak of the work, and one of the most moving passages in all Stravinsky—we find that the first version contains no indication of expression, and only the barest minimum of dynamic markings. In the second version, the dynamics are slightly marked down, and the flute-clarinet entry is marked *dolce*; otherwise there is the same economy. Yet for all this, the almost hurtful beauty of the passage is (in my experience) proof even against amateurish performance under an unsympathetic conductor.

It is not surprising that the work which contains the greatest number of dynamic and expressive emendations in its revised form is *Apollon Musagète*. From the point of view of performance, the work is menaced from both sides, as it were. The conductor who hears the music solely in terms of the Tchaikovsky-Arensky tradition will tend to exaggerate and sentimentalize certain musical gestures. His more 'modern' colleague, on the other hand, may be misled by the extreme limpidity of the scoring and the frequently unemphatic character of the linear writing into supposing that this deeply expressive work is simply a formal exercise. To guard against the latter interpretation, Stravinsky multiplies the few indications of *dolce*, etc., with which the

the relationship of the 1919 *Suite* to the original complete ballet score, see heading (2). The first revision to *The Rite of Spring* seems to have been made around 1929. With the exception of the doubling at Fig. 53, the changes discussed below were made at that time. Further minor alterations, including the correction of certain misprints, were made when Boosey and Hawkes reprinted the original Edition Russe score in 1947. About 1942 Stravinsky made a completely new version of the *Danse Sacrale*, in which he used a smaller orchestra, and made the quaver, rather than the semiquaver, the unit of notation. This version was published in New York by Associated Music Publishers, Inc., but is not available in Europe, where the original copyright still subsists.

⁴ e.g. *Symphony of Psalms*, revised version, cor anglais part, Figs. 5 and 7.

⁵ e.g. *The Rite of Spring*, R.V., four bars before 59, and *Oedipus Rex*, R.V., 50.

⁶ e.g. *The Rite of Spring*, R.V., 53.

⁷ e.g. *Octet*, R.V., 34.

original version was marked. *Espressivo*, *cantabile*, or even (Fig. 41) *dolce cantabile* now occur on almost every other page. On the other hand, the efforts of the romanticizing conductor are inhibited by such markings as the *non cresc.* at Fig. 1, the comma punctuation five bars after 38, and the very important *decrescendo* in the fourth bar of the *Variation d'Apollon*. However, the supreme test for the routine conductor is the Coda for Apollon and the Muses. The intensely powerful and choreographically irresistible forward thrust of the rhythmic displacements can, in an insensitive performance, become the merest jog trot. To some extent the new marking (*marc. mfp sub.*) of the dotted minim bass guards against this, since the resulting tension cannot fail to infect the crucially 'binding' trochees of the first 'cellos. (It is here that the danger lies in a rhythmically flaccid performance.) The kinetic function of this stimulating (but, for the lively conductor, superfluous) change is developed at the dramatic irruption into 3/4 time (Fig. 83). The original accentuation on the second and third beats is moved back to the first and second beats, so that the energy is discharged into, rather than drawn from, the syncopated superstructure. (The latter is also now marked *sf p*). The same stress pattern is continued in the closing *agitato* section (Fig. 86) which paradoxically intensifies the rhythmic movement whilst anticipating and preparing the relaxation of the subsequent *cantabile* section.

It cannot be said that these accentuation changes are in any way supplementary to the original inspiration; they merely take account of less-than-ideal performing conditions. In that respect, they only *complement* the original text. Likewise, the barring changes in the new versions of *Baiser de la Fée*,⁸ *Oedipus Rex*,⁹ the *Octet*,¹⁰ and above all *The Rite of Spring*¹¹ do not imply that the old notation was ill-conceived. But they do present the rhythmic problems more clearly to the eye. In the c. 1929 version of the *Danse Sacrale*, the composer even goes so far as to assist the ear as well. The first semiquaver of the original 4/16 bar—now rendered as 2/8 (one bar before 143)—was not expressed by an attack. The harmony of the preceding 3/16 bar was merely tied over. In the new version the strong first beat of the 2/8 bar is confirmed, *sf*, by horns and trumpets, and the same treatment of this particular rhythmic cell is repeated throughout the piece wherever necessary. The aural effect of this emendation is easily defined. Unaided by the score, the listener to the first version will possibly hear the main durational proportions¹² of the rhythmic theme (Figs. 142-143) as follows: 2 : 2 : 4 : 3 : 3. In the second version a much more precise shape is achieved with the suggestion of 2 : 2 : 4 : 2 : 4. It will also be noted that the initial unit, of two semiquavers, is now complicated by a fermata, which establishes, albeit in irrational terms, a stress relationship with the concluding four-semiquaver cell.

⁸ Fig. 17.

⁹ Fig. 124.

¹⁰ Fig. 56.

¹¹ e.g. Figs. 121 *et seq.*, and 142 *et seq.*

¹² Reckoned in semiquavers.

By concentrating on some of the musically significant revisions, I may have left the impression that Stravinsky has done more re-thinking with regard to these works than is in fact the case. It must be emphasized that the greater proportion of the revisions are purely visual—upper woodwind parts are notated in their correct octave, repeats are written out in full, the establishment or cancellation of accidentals is confirmed wherever there is likely to be the slightest doubt, and so on. By and large, the musical relation of the new to the old versions of the works considered here is similar to the relation between the 1949 and 1909 versions of Schoenberg's *Five Orchestral Pieces*. However, Schoenberg has reduced the orchestral resources somewhat. This is something which Stravinsky has done, much more drastically, in the second category of his revisions.

2. TEXTURAL REVISIONS

The Firebird Suite (1911/1919)

Petrushka (1911/1947)

I do not include in this category the large number of works which Stravinsky has arranged from one instrumental medium to another. Properly speaking, these do not constitute revisions, and should therefore be reserved for a separate study.

In an article in *Tempo* (Summer 1948), Mr. Henry Boys has already given an admirable account of the far-reaching changes which Stravinsky has wrought in his new version of *Petrushka*, and a further account would be largely superfluous. The very remarkable changes in notation are more extensive than those considered above, but they spring from a similar desire to assist the performer as far as is possible without affecting the original idea. However, the significance of the revision—as Mr. Boys points out—chiefly lies in the striking clarification of the orchestral textures. But it is important to notice that the elimination of relatively unfunctional ornamentation in the 1947 *Petrushka* had already been anticipated in the revised *Firebird Suite* of 1919. Compare, for instance, *Petrushka* Figs. 51 (O.V.) and 100 (R.V.) with the versions of Fig. 6 of Kastchei's Dance. Obviously, the rejection of some of the ornamental figurations was not categorically required by the re-orchestration for smaller forces. It is no accident that Stravinsky should first have taken this step, with *The Firebird*, at a time when he was rejoicing in his new-found love for pure and unadorned line. (He had completed the brilliantly spare *Histoire* and *Ragtime* only the year before, and the three pieces for unaccompanied clarinet date from the same year as the *Firebird* revision. But we can trace these tendencies back to the last two acts of *The Nightingale*).

The fact that Stravinsky has not seen fit to alter the piano duet reduction of *Petrushka*—although this is published as a revised version—at such points as the opening of the *Wetnurses' Dance* is evidence that he is primarily concerned with questions of instrumental timbre. The piano duet version gives no evidence of the complete instrumental re-thinking of this passage, with its *melodic* figuration of material that was originally expressed harmonically, and its altogether new, Chabrier-like, *ostinato* in the trumpets. Nor, of course, can the piano duet version register, elsewhere, the remarkable elaboration of the *concertante* piano part, which, as Mr. Boys has observed, now assumes

a function similar to that of the piano in the *Symphony in Three Movements*. This extension of the piano's rôle notably furthers the unity of the work as a sound-structure, and yet does so without any alteration to the actual substance of the music. Consequently the revised *Petrushka*, like the less radically altered *Firebird Suite* of 1919, cannot truthfully be said to be re-composed. Strictly speaking, only five works come into this third category.

3. RE-COMPOSITION¹³

Concertino (1920/1952) *Four Russian Peasant Songs* (1917/1954)
Concerto in D for Strings (1946/1946) *Symphonies of Wind Instruments* (1920/1947)
 Trois Petites Chansons (1913/1934)

The revisions to the *Concerto in D* can be dismissed very briefly, as they do not represent any change in the composer's compositional attitude. Only the last movement of the *Concerto* has been revised, and that was very soon after publication. The composer seems to have felt that the movement is in need of slight expansion. Accordingly, the three bars after 79 are repeated before 80, and a repeat of the two bars before Fig. 79 is interpolated between the second and third bars of 80.

Later, three new bars are added before the coda at 97, and the third and fourth bars of the coda itself are repeated before 98. (A particularly cunning extension this, changing as it does the character of the cadence.)

In their new form the unaccompanied Peasant Songs for equal voices become a kind of miniature cantata for female chorus and four horns. Although this work strictly belongs to the class of Stravinsky's arrangements, the degree of re-composition is such that it deserves some mention here. Not only are the four songs now linked by an entirely new *ritornello* figure confined to the horns, but the horns develop contrapuntal parts of their own, and integrate them with lines which they have appropriated from the original vocal parts. In the first song there is extensive use of canonic imitation in the accompaniment, and the instrumental postlude is a finely clinching structure in four real parts. This polyphonic interpretation of a work that was originally almost without exception homophonic or heterophonic in texture is, of course, entirely characteristic of the latest developments in Stravinsky's art. The way in which the new polyphony supports, rather than obscures, the bucolic feeling of the original music is a *tour de force* of imagination.

The same polyphonic orientation is undoubtedly responsible in part for the singularly revealing re-composition of the *più mosso* section (Fig. 6) of the *Symphonies of Wind Instruments*. Unfortunately, the few copies that were made of the original full score of the *Symphonies* have been withdrawn, and it is impracticable to reproduce the relevant passage from Arthur Lourié's piano reduction, which is the only extant evidence of Stravinsky's original text. However, a brief analysis of what seems to have taken place in the course of revision should be comprehensible with reference to the current score of the *Symphonies*. But first a word about the work itself.

¹³ The adaptation of the three Russian liturgical choruses to fit a Latin text might also be included in this category, as it involves extensive rhythmic changes.

The *Symphonies* is Stravinsky's first mature symphonic work—indeed, if we except *Les Noces*, which inevitably depends to some extent on its text, it is the first large work in which Stravinsky achieves a powerful musical structure without recourse to any of the traditional forms of expression. If the work has any forebear outside the symphonic convention, it is Debussy's *Jeux*; but the harmonic functions which are a vital part of the structure of the *Symphonies* are so remote from Debussy's idiom that the comparison cannot be taken very far. The first thing we notice about the *Symphonies* is that the tonic harmony *includes*, on an equal status with the dominant and mediant, the seventh and ninth degrees (in whatever way they may be inflected). To a most remarkable extent the vertical structure is built around the harmony of the ninth chord: it is the starting point (Fig. 1) of all the harmonic events, and, transfigured, it becomes the final goal (Fig. 75). There is no structural justification for interpreting the final chord as a tonic-dominant conflation, for one of the most striking things about the *Symphonies* is the way in which its harmonic development dispenses with all traditional dominant tensions.

But to return to the source-chord, Fig. 1: provided this is heard as a B flat tonic harmony, the principle of third-relationship is established clearly from the start. After the massive alternations and combinations of G and B flat, the *più mosso* section dramatically cuts across the texture and structure (Fig. 6). For all the remoteness of the music from Central European symphonism, one cannot quite avoid the feeling here of a second-subject stage.¹⁴ In any event, the harmonic situation is of crucial importance. It is therefore not hard to understand why Stravinsky chose to clarify the harmonic ambiguities in the old version of this section. The first version is simply a melody with a two-part accompaniment. These accompanying voices proceed together with crotchets (phrased in fours) and are strictly subsidiary to the melody of the first flute. The tonality of C sharp is determined by the tension between the main melody (opening on the dominant) and the upper accompanying voice (which moves in an orbit comprising the tonic, the supertonic, and the flat seventh, but at two points extends this orbit down to the submediant). The third voice elaborates the same orbit, transposed a semitone up *appoggiatura*-wise, but it also embraces the 'real' tonic and, more surprisingly (if we are to believe the transcription), the supertonic D sharp (E flat). Thus, apart from two resolutions to the tonic in octaves, and one to the supertonic, the accompaniment moves by conjunct motion in major sevenths. There is no effect of bitonality. Rather does one sense the simultaneous presence of different modal forms of the second, sixth, and seventh degrees. The mediant, if it is heard at all as such, is only given by the lower voice, and is in its minor form throughout. (Whereas Stravinsky had first exploited the possibility of polymodal inflexion only with regard to the mediant, by 1920 he was prepared to carry it much further. The tonal pole of attraction covers a wide chromatic field.)

But despite its consistency, the *più mosso* section in its original guise does not quite stand up to its formal responsibilities. The harmonic ambiguities raise issues

¹⁴ Provided one does not insist on *thematic* relationships, this interpretation is justified in the light of what follows. Formally the *Symphonies* is a pioneering work, but it has had little influence. However, the form of Messiaen's *Canteyodjaya*, and—worlds apart—the first movement of Roberto Gerhard's *Symphony* suggest a distant and fortuitous affinity with the *Symphonies*.

which are never settled later, and they result in a certain diffusion of energy where compression is most required. In the new version, Stravinsky brings about just such a compression. The two accompanying voices are now genuinely contrapuntal, and the distinctive function of the individual parts is made quite clear, both by their rhythm (which entirely discards the original crotchet pulse) and by their position. The sub-median region, with its conflicting interests, is avoided altogether, and the median is not touched upon until the cadence. The bass is now a real bass, and establishes D as an auxiliary pole of attraction to the main C sharp (D flat) polarity. At the same time, the D emphasis joins with the middle voice and its stressed flat seventh in confirming the relation of the *più mosso* section to the 'source-harmony' of Fig. 1. Whilst the D flat upper voice is continuing the minor-third progression, G-B flat (shortly to advance to E), the D prepares a subsidiary turn through F (minor third again!) to F sharp, a region that was already latent in the *più mosso* section.

The tightening of the harmonic structure of this section has also engendered significant changes in the phrasing of the upper voice. The free asymmetry of the old version was very typical of the popular folk style which Stravinsky cultivated in *Les Noces* and in the unjustly neglected sets of songs for voice with piano or chamber ensemble dating from 1913-18. But the more classical, quasi-polyphonic interpretation of the *più mosso* section in the later version has brought with it a new and more fluent phrasing. The orderliness of the new phrasing—which is no less asymmetrical—is revealed in the way that a different note of the pentachord is stressed in each phrase, so that by the end of the paragraph the five notes have almost assumed a position of equality.

Changes similar in character to those which we have observed in the *Symphonies of Wind Instruments* occur much more extensively throughout the whole of the first section of the *Concertino*—that is, up to Fig. 10—and rather less extensively elsewhere. The situation is complicated by the fact that Stravinsky has transformed the original string quartet into a work for twelve instruments. It would seem that this is not so much an alternative arrangement as a definitive revision. The original version of the *Concertino* is perhaps the only work of Stravinsky's which does not thoroughly justify the choice of medium. Unlike the intensely revolutionary *Three Pieces for String Quartet* of 1913 (which Stravinsky later orchestrated for full orchestra, possibly because string quartets had fought shy of them), the *Concertino* fails to make its full effect when given in its string quartet form. In the new version, only the violin and the 'cello are retained—they keep fairly close to their original parts—and the addition of wind and brass instruments seems to have realized certain dynamic qualities that were half-concealed before.

So far as I am aware, the new *Concertino* is the only revision upon which Stravinsky himself has made any public comment. In the programme note for the first performance by the Los Angeles Chamber Symphony Orchestra on November 11th, 1952, he writes: 'My present intentions towards my earlier work have led me to re-bar it rather extensively, *to clarify some of the harmony*, and to punctuate and phrase it more clearly'. (My italics.) Without giving a detailed structural analysis and copious music examples, it would not be possible to demonstrate the extent to which

Stravinsky's 'present intentions' have affected the substance of the music. But as the close comparison of the two scores is strongly to be recommended, certain lines of approach can perhaps be suggested here (though in more general terms they are implicit in my discussion of the *Symphonies of Wind Instruments*).

The harmonic structure of the *Concertino*, unlike that of the *Symphonies*, depends throughout on the opposition of two or more tonal centres. The speed with which certain relationships are established, compounded, and then swept away (*viz.* the opening bars up to Fig. 1) is almost electrical, and some of the 'clarifications' are designed either to slow down the rate of progress slightly by reaffirming the data before developing it further,¹⁵ or else to simplify the multiple relationships where they threaten to confuse the listener.¹⁶ By way of compensating for this lowering of tension, Stravinsky will sometimes vary a statement that was a literal repeat in the original version.¹⁷

The *Concertino* opens with a simultaneous statement of the scales of C major and C sharp (ascending melodic minor). The C scale discharges into D, the C sharp into G sharp. The four audible relationships established by this statement—those of the semitone, the tritone, the dominant and the dominant's dominant—are influential throughout the work. Certain of Stravinsky's revisions help to emphasize their intervallic rather than harmonic importance. This may be achieved by octave transposition of one of the two notes, or by stressing certain notes with the aid of an auxiliary part. One notes that these procedures are characteristic of the texture of Stravinsky's serial music. Examples can be found at Figs. 5 and 8 of the new *Concertino*. The two versions of the first bar after Fig. 5 are given below.

Ex 3.

1st version 2nd version

Vn. I

Vn. II

Vla

Vc

whole bow slide (n)

whole bow slide (n)

¹⁵ *viz.* 'cello part, one bar before 4, *et seq.*

¹⁶ e.g. Fig. 7.

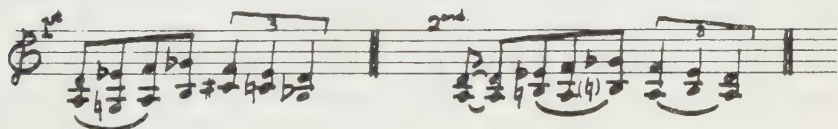
¹⁷ e.g. Two bars before 7.

At Fig. 8 of the new version the tritone which has been present melodically throughout the second subject region is brought to the fore harmonically, to prepare for the strong tritone pressures in the harmony precipitating the long cadenza-cum-development section. This is a typical example of the kind of structural sign-posting which Stravinsky achieves so subtly in the new version.

Judged purely on its own merits, the 'leading' tonality of the *Concertino* would seem to be D. If we compare it with other 'ambiguous' structures in D, such as the second part of *The Rite*, the second of the *Three Japanese Lyrics*, the finale of the *Concerto for Strings*, or even the *Canticum* (bars 282-306) the impression is confirmed. (The comparison naturally sheds some interesting light upon Stravinsky's development. For instance, the kind of dominant preparation which we find in the *Japanese Lyrics* is already quite foreign to the procedures of the *Concertino*, only seven years later.)

However, the *Concertino's* tendency towards D was doubtful enough in the first version for Stravinsky to strengthen it in the second at certain points near the beginning. But after the long elaboration of a D harmony from Fig. 3 onwards, and the different kind of D at the second subject, Stravinsky takes a step in the opposite direction with the new version. Two bars before 7 in the string quartet, the initial scalar figure returns, varied as to its modal character by the elision of the two tonics at the start, but otherwise unchanged. In the second version (see Ex. 2, p. 58, for both versions) the D orientation of the middle voice is somewhat inhibited, and the quartet's subsequent open fifth, D-A, with its C sharp *appoggiatura*, is omitted altogether. In a very simple way, the movement (and suspension) of the three parts in the new version recalls the polyphonic revision of the *più mosso* section of the *Symphonies*. A few bars later, the violin's cadence to B flat in the quartet becomes a cadence to D in the chamber version. (Ex. 3.)

Ex 3.



The anticipation of this at Fig. 7 was rightly eliminated, whilst the rejection of the turn to the submediant¹⁸ once again brings to mind the revision of the *Symphonies*. In both instances, the stress on that particular degree had its structural function, but in the later versions Stravinsky doubtless found that the clarification recommended itself more strongly.

Revisions such as these are not unknown in the works of other masters. Indeed, if we compare the alterations to the *Concertino* with those which Schumann made in his *Etudes Symphoniques*, op. 13, we will find that there is no great difference of frequency or principle. However, it is no accident that the two works in which

¹⁸ cf., *Concertino*, two versions of three bars after 6.

Ex 2. 1st version

Violin I: *arco.*, *Pizz*, *sf*, *arco*, *ff*

Violin II: *Pizz*, *sf*, *2 sub.*, *ff*

Viola: *sf*, *cres.*, *sf*, *2 sub.*, *sf*, *2 sub.*, *ff*, *arco*

Violoncello: *sf*, *2*, *Pizz*, *ff*

2nd version

Flute: *sf*, *2*, *2*, *2*

Clarinet: *sf*, *2*, *2*, *2*

Bassoon: *sf*, *2*, *2*, *2*

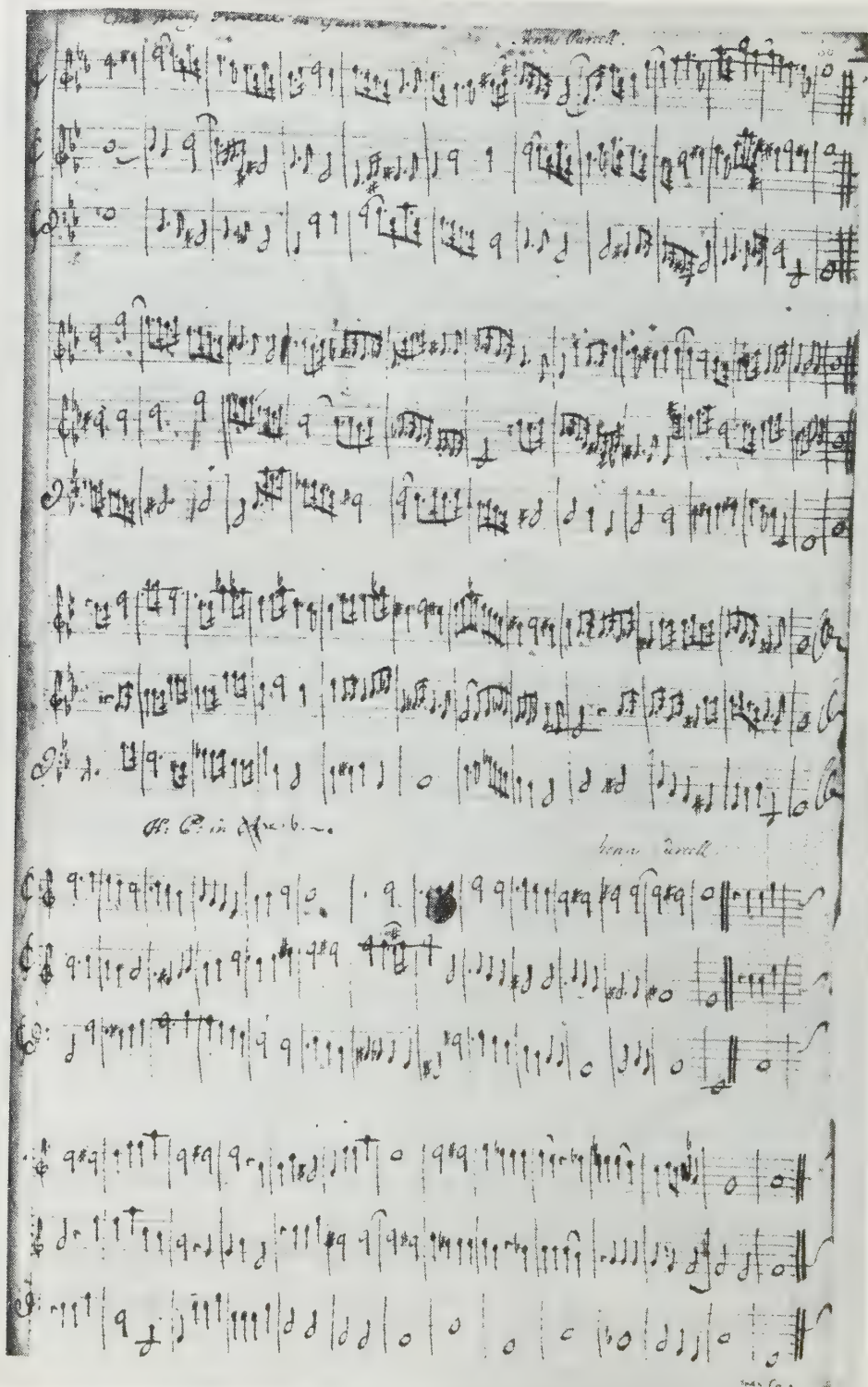
Violin I: *sf*, *2*, *2*, *2*

Violin II: *sf*, *2*, *2*, *2*

Viola: *sf*, *2*, *2*, *2*

Violoncello: *sf*, *2*, *2*, *2*

Stravinsky has made the most fundamental revisions should have been composed in 1920. Although the *Concertino* has a unique place in Stravinsky's output by virtue of its form and style, and although the *Symphonies* must be counted amongst his finest achievements, both works were composed during a time of crucial transition. Stravinsky the Russian master was becoming Stravinsky the European master, and the music which he wrote at the time could not but reflect his triple responsibility—to his Russian past, his revolutionary present, and his European future. If, in examining Stravinsky's 'creative' comments on the music of his earlier years, something has emerged which illuminates his fulfilment of those responsibilities, then this article has not been in vain.



FOUR SHORT FANTASIES BY HENRY PURCELL

Marylin Wailes

In a large volume of MS music at the British Museum, indexed as Add. 33236 and described in the catalogue as 'Compositions in three parts in score, paper late 17th century',¹ there are four short Fantasies attributed to Henry Purcell by the transcriber and also by Vincent Novello. The two handwritings are seen at the top of the score on the opposite page—the contemporary one on the left, and Novello's on the right. The heading to the second Fantasy, lower down, seems to be in yet another hand.

Because these pieces do not appear among Purcell's autograph fantasies they have either been overlooked or considered spurious by previous writers on Purcell. But there is nothing spurious about the volume that contains them, and were we only to accept music of this period that was stamped by the composer's autograph our repertoire would be sadly depleted.

The *Four Short Fantasies*, reproduced on pages 62 to 65 of this issue, look like the work of Henry Purcell and sound like it when played. It is obvious that they are not sketches for more extended works; they could be pavans, but they are called fantasies.

So far as the later history of the volume is concerned the following note on the flyleaf gives us at least a little information:

'N.B. This book contains many curious and scarce compositions of the early musicians. Vincent Novello, 66 St. Queen Street, Lincoln's Inn. March 28, 1829 purchased of Mr Hamilton junr.

'N.B. Contains two unpublished secular pieces by Henry Purcell viz: "O Solitude my sweetest," "Fly swift ye hours."

'I have the pleasure of presenting this volume of rare manuscripts to the library of The Musical Antiquarian Society, under the hope that it may be the cause of some of the pieces being brought forward that have remained so long unpublished and in a state of such comparative oblivion;—but the book is confided to the care of the above mentioned Society on the condition

¹ The watermark in the paper on which it is written is that of Abraham Janssen, a Flemish paper manufacturer, working at Rouen at that time and into the 18th Century.

that if, at any time, that society should be dissolved,² this volume be immediately forwarded in my name, to the British Museum, for preservation in the musical library belonging to that national Establishment.

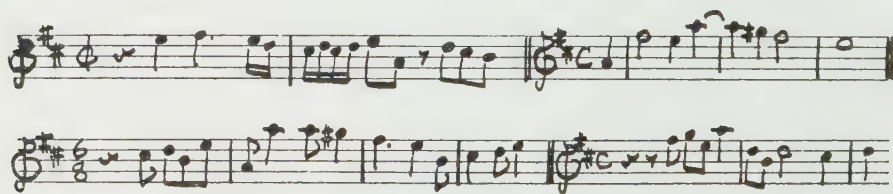
Mayday morning, 1845. Vincent Novello, 9 Craven Hill.'

Mr. Hamilton junior was probably the son of Captain Thomas Hamilton, whose wife Sally was the daughter of John Keeble (1711-1786), organist of St. George's, Hanover Square. There are other MSS that belonged to Mrs Hamilton in the British Museum.

The book contains the following works:—

12 Two-part Suites	Matthew Locke
Cantata, <i>Hero & Leander</i>	Nicholas Lanier
10 Symphonies	Lelio Calista
12 Sonatas (Op. 1)	Archangelo Corelli
Sonata	Carolo Ruggiero
"	Lelio Calista
"	Blow
2 Sonatas	Archangelo Corelli
Four Short Fantasies	Henry Purcell
Sonata	G. B. Draghi
Little Consort (incomplete)	Matthew Locke
A Ground for Violins	Blow
Symphony for Flutes	Blow
3 Fantasies à 3 (one incomplete)	} Henry Purcell
Dialogue, <i>You say 'tis love</i>	
<i>With sick and famished eyes</i>	
<i>How long great God</i>	
<i>Oh Solitude</i>	
<i>Fly swift ye hours</i>	

With the exception of *How long great God*, and *Oh Solitude*, all the entries are in the same hand, and the lack of empty spaces between the pieces shows that the transcriber copied the works in the order in which they stand. The *Four Short Fantasies* follow two trio sonatas by Corelli, one of which was published posthumously, while the other does not seem to be known for it does not appear in Mario Rinaldi's thematic list of Corelli's works. The themes of the four movements are as follows:—



Apart from the remaining Corellis, two of the twelve two-part suites by Matthew Locke, and the songs and second group of three-part Fantasies by Purcell, none of this music has been published. It is worth noting that in his *Brief Introduction to the*

² It was dissolved, in 1847.

I

A handwritten musical score for three staves, labeled 'I'. The music is written in a system of three staves per measure, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The first system consists of three staves. The second system also consists of three staves. The third system consists of three staves. The fourth system consists of three staves. The fifth system consists of three staves. The sixth system consists of three staves. The seventh system consists of three staves. The eighth system consists of three staves. The ninth system consists of three staves. The tenth system consists of three staves. The eleventh system consists of three staves. The twelfth system consists of three staves. The thirteenth system consists of three staves. The fourteenth system consists of three staves. The fifteenth system consists of three staves. The sixteenth system consists of three staves. The seventeenth system consists of three staves. The eighteenth system consists of three staves. The nineteenth system consists of three staves. The twentieth system consists of three staves. The twenty-first system consists of three staves. The twenty-second system consists of three staves. The twenty-third system consists of three staves. The twenty-fourth system consists of three staves. The twenty-fifth system consists of three staves. The twenty-sixth system consists of three staves. The twenty-seventh system consists of three staves. The twenty-eighth system consists of three staves. The twenty-ninth system consists of three staves. The thirtieth system consists of three staves. The thirty-first system consists of three staves. The thirty-second system consists of three staves. The thirty-third system consists of three staves. The thirty-fourth system consists of three staves. The thirty-fifth system consists of three staves. The thirty-sixth system consists of three staves. The thirty-seventh system consists of three staves. The thirty-eighth system consists of three staves. The thirty-ninth system consists of three staves. The fortieth system consists of three staves. The forty-first system consists of three staves. The forty-second system consists of three staves. The forty-third system consists of three staves. The forty-fourth system consists of three staves. The forty-fifth system consists of three staves. The forty-sixth system consists of three staves. The forty-seventh system consists of three staves. The forty-eighth system consists of three staves. The forty-ninth system consists of three staves. The fiftieth system consists of three staves. The fifty-first system consists of three staves. The fifty-second system consists of three staves. The fifty-third system consists of three staves. The fifty-fourth system consists of three staves. The fifty-fifth system consists of three staves. The fifty-sixth system consists of three staves. The fifty-seventh system consists of three staves. The fifty-eighth system consists of three staves. The fifty-ninth system consists of three staves. The sixtieth system consists of three staves. The sixty-first system consists of three staves. The sixty-second system consists of three staves. The sixty-third system consists of three staves. The sixty-fourth system consists of three staves. The sixty-fifth system consists of three staves. The sixty-sixth system consists of three staves. The sixty-seventh system consists of three staves. The sixty-eighth system consists of three staves. The sixty-ninth system consists of three staves. The seventieth system consists of three staves. The seventy-first system consists of three staves. The seventy-second system consists of three staves. The seventy-third system consists of three staves. The seventy-fourth system consists of three staves. The seventy-fifth system consists of three staves. The seventy-sixth system consists of three staves. The seventy-seventh system consists of three staves. The seventy-eighth system consists of three staves. The seventy-ninth system consists of three staves. The eightieth system consists of three staves. The eighty-first system consists of three staves. The eighty-second system consists of three staves. The eighty-third system consists of three staves. The eighty-fourth system consists of three staves. The eighty-fifth system consists of three staves. The eighty-sixth system consists of three staves. The eighty-seventh system consists of three staves. The eighty-eighth system consists of three staves. The eighty-ninth system consists of three staves. The ninetieth system consists of three staves. The ninety-first system consists of three staves. The ninety-second system consists of three staves. The ninety-third system consists of three staves. The ninety-fourth system consists of three staves. The ninety-fifth system consists of three staves. The ninety-sixth system consists of three staves. The ninety-seventh system consists of three staves. The ninety-eighth system consists of three staves. The ninety-ninth system consists of three staves. The hundredth system consists of three staves.

II

This is a handwritten musical score for a piece labeled 'II'. The score is written on 12 systems of three staves each. The notation is in a single system, likely 4/4 time, and includes various musical symbols such as notes, rests, accidentals (sharps, naturals), and slurs. The piece concludes with a double bar line and repeat dots at the bottom right.

III

A handwritten musical score for three staves, labeled "III" at the top. The music is written in treble, alto, and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The score is organized into measures by vertical bar lines. The first system consists of three staves. The second system also consists of three staves. The third system consists of three staves. The fourth system consists of three staves. The fifth system consists of three staves. The sixth system consists of three staves. The seventh system consists of three staves. The eighth system consists of three staves. The music concludes with a double bar line at the end of the eighth system.

IV

A handwritten musical score for a piece labeled "IV". The score consists of 12 staves of music, arranged in six pairs. The notation is in a single system, with each staff containing a melodic line and a corresponding bass line. The music is written in a style that suggests a 19th-century manuscript. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line on the final staff.

THE TROJANS

The Covent Garden production of Berlioz's *The Trojans* is an event some of us have been waiting for for thirty years. When in 1927 Sir Thomas Beecham launched his project of an 'Imperial League of Opera' it was stated in the prospectus that various quite unknown works would be performed when the scheme got under way, among which were *The Trojans* and *Beatrice and Benedict*. I was then a very young man, I had recently become acquainted with the vocal scores of the two parts of *The Trojans*, and had been completely staggered by them. In the hope of hearing *The Trojans* more than for any other single reason, I promptly paid my subscription to Sir Thomas's Imperial League, which, alas, never became anything more than a project. In the nineteen-thirties more and more people began to say 'We must hear *The Trojans*'. In 1939 we were told definitely that we were to have it in the international season in the following year: this project, naturally enough, never came to anything. It was impossible not to ask oneself whether the work in some extraordinary way was ill-fated. In 1947 we had impressive broadcasts (in French) of both parts of the work; there was renewed talk of stage performances, but one had got used to that. Now at last we have had the real thing. What seems immediately to have struck many people, as it struck me when I first perused the scores thirty years ago, was that this music was utterly different from the idea of Berlioz handed out to us by most writers on music, not only by the stupid ones. Until very recently it was customary to hear quite knowledgeable musicians and amateurs talk of Berlioz as a wayward Byronic eccentric, with an interest in the orchestra that was unusual for his day, and an undoubted gift for musical *grotesquerie*, but otherwise a striking figure in musical history rather than a truly great composer. No-one who has listened to *The Trojans* with even partial understanding can accept such a superficial and one-sided view any longer. The Covent Garden production should bring about a fundamental change in the attitude of the musical public to Berlioz's work as a whole. It should also lead to *The Trojans* taking its place in the repertory as a work frequently revived. Only time can show whether this will happen; there is no inherent reason why it shouldn't. *Così fan tutte* and the *Magic Flute* were strangely neglected during the nineteenth century, yet they are now popular works. *The Trojans* is an extremely expensive work to put on but probably not much more so than *Boris* or the *Ring*. The real question is whether we are ever likely to see enough conductors and singers who combine a truly formidable technical equipment with an intimate knowledge and understanding of Berlioz's music. True Wagnerian conductors and singers are certainly rare, but there have probably been just enough of them to keep Wagner's music afloat. Moreover, Wagner's music is frequently played in the concert hall, and the result has been surely to send more people to the opera house to hear the works performed in their true setting. There are many numbers in *The Trojans* (and incidentally in *Beatrice and Benedict* as well) that would sound admirably in the concert hall.

Writing in 1924 the late Cecil Gray (on the whole an ardent Berliozian) referred to Berlioz as an example of a composer whose later work is less interesting than his earlier—showing how far a deeply perceptive critic could be misled by the pre-occupation with the 'romantic' Berlioz. But we must remember that the great majority of nineteenth-century musicians regarded the posthumous Quartets of Beethoven as on the whole a decline from the level reached in the middle-period Symphonies, that many critics found the Second Part of Goethe's *Faust* unintelligible and at the same time trivial. An artist's later work is supposed to be like his earlier, *only more so*; if he follows a different line, especially if it is one that in important respects links up with older traditions (like the polyphony in Beethoven's later works, and the Gluckian recitatives in *The Trojans*) he is suspected of a failing in creative vitality. I am not trying to go to the other extreme and imply that *The Trojans* in any sense 'supersedes' earlier works like the *Fantastic Symphony* and *Romeo and Juliet*; these works continue to live by their own freshness and vitality, a hundred and twenty years after their composition. But in the works written after 1845 we find unquestionably a greater fullness and maturity of conception, and a greater perfection in execution, and it is they which should be studied most of all if we want to reach a balanced understanding of Berlioz's significance. At the time they were written, European music was being engulfed by the huge tidal wave of Wagnerism, which made most people completely unresponsive to an operatic art that had such different aims. Perhaps it was necessary to wait until the Wagnerian wave had receded. At the same time I fail to see that any good is done by trying to build up Berlioz as anti-Wagner; the two composers are so unrelated that they are not even antithetical. But it is true that while Wagner was more and more absorbed in a polyphony whose aims were first and foremost harmonic, Berlioz was more and more interested in new types of extended pure melody, and in this was exceptional among late nineteenth-century composers. This is strikingly evident on almost every page of *The Trojans*, so much so that it is hardly necessary to cite particular examples; and the same is true in a greater or lesser degree of all Berlioz's work, but it is sometimes obscured by other elements. What has most struck people in Berlioz has usually been the demoniacal rhythmic drive of things like the last movements of the *Fantastic Symphony* and *Harold in Italy*, or the *Ride to the Abyss* in the *Damnation of Faust*; this quality is present in *The Trojans* in many numbers, but it does not stand out above other qualities. One's enjoyment of the work depends overwhelmingly on one's reaction to Berlioz's melody, the quality that, by an extraordinary paradox, so many have sought to deny him.

The criticism is often made that Berlioz was not truly dramatic. This is not an unintelligent or altogether unfair criticism but it is based on doubtful preconceptions. It is based on the idea that the drama of Opera should, within the limits of what is possible, approach the standards that would be acceptable in an ordinary stage play. In a number of operas—all of them based on stage plays that had already been successful, something of the sort does happen—in *Figaro*, *Rigoletto*, *La Traviata*, *Tosca*, *Wozzeck*. I do not mention any of the various operas based on Shakespeare, because poetic drama is already beginning to verge on opera. The realistic opera, particularly the realistic opera of contemporary life, is the exception (almost the *tour de force*), in no way the norm to which opera is ever likely to tend. Mozart and Verdi both wrote works dealing with contemporary life at a comparatively early stage in their careers—*Figaro* and *La Traviata*; both works were indeed masterpieces, but their composers never again attempted similar truly contemporary subjects—for *Così fan tutte* is surely set in an artificial and essentially timeless world. Wagner never tried to write an opera on a contemporary subject. But it is true that in both Mozart and Verdi the drama is based on the interplay of the characters, who are sharply defined and contrasted personalities, and it is the characters throughout who create the action of the drama. This is true of most of the best Italian Opera (whether written by Italians or not) from the middle of the eighteenth century onwards—a remarkable fact when one remembers the relative poverty of Italian dramatic literature. It was not really true of the older French Opera which on the contrary was first and foremost a drama of *situations*. It is the situations for example and their musical treatment that make Rameau's *Dardanus* fascinating and moving, in spite of an exceptionally preposterous libretto. If this basic fact is grasped the much greater emphasis in France on the chorus, the ballet and the orchestra, and the willingness to accept a much more static stage action, become perfectly understandable. *The Trojans* is no doubt the last, and certainly one of the greatest works in this peculiar tradition, which begins in the late seventeenth century with Lully and stretches into the nineteenth through Rameau, Gluck, Lesueur, Méhul, and Meyerbeer.¹ If it can intelligibly be held that their works are undramatic (or perhaps the true word is un-theatrical) in the sense that they would be quite unacceptable as ordinary stage works, they are truly operatic in a special sense, in that the music makes possible a kind of drama that humanly can be most deeply impressive, and that would otherwise be impossible on the stage. In *The Trojans*, of course, Cassandra and Dido are strong personalities but they are crushed by situations that are at once intolerable and inescapable. Aeneas is less convincing as a personality (possibly because Virgil himself was ambiguous in his attitude towards him), and his music lapses rather frequently into conventional rhetoric.

It may be true to say that Berlioz was not wholeheartedly a man of the theatre. *The Damnation of Faust* verges on Opera and has been put on the stage—but it gains less than it loses. *The Trojans* frequently suggests dramatic oratorio, and yet seen on the stage moves us in a way that one can only surmise from the concert hall. The line drawn by Berlioz between Dramatic Cantata for the concert hall and Grand Opera for the theatre may have been a very fine one, but I think he knew where to draw it.

Note written after attending the second performance of The Trojans on June 11th: Harsh things have been said of this production, implying rather that until it was possible to put on a performance that was outstanding in every way, it was better to wait. This perfectionism has its dangers; it might mean waiting for another hundred years. The point is that the public has been shaken into awareness of the existence of a very great unknown opera, and will almost certainly demand revivals. When revivals take place, the experience gained will have been of immense value. The vital lessons which have been learned could mostly have been learned in no other way.

The decision to give the whole opera in one evening was a very daring one, and was entirely justified. It brought out, as nothing else could have done, the wonderful contrast between the Trojan and the Carthaginian section of the opera, a contrast not only in musical idiom but in the entire quality of the orchestral sound. I think it would have been wiser to have been even bolder and started the performance at 5.30 or even at 5. A certain feeling of being pressed for time may have had something to do with the tendency of the conductor to hurry the tempi, which gave an impression of nervous agitation in moments where it was quite out of place. Perhaps some of the cuts could then be restored. None of them were really damaging, unlike the mutilations in the 1931 Paris production which I saw; but the loss of the opening pages of the final act was regrettable.

On the whole *The Trojans* can hardly fail to be impressive if the orchestral playing and the choral singing are even adequate. On Tuesday they were a great deal more than adequate. Rafael Kubelik obviously has a profound knowledge of the score, and a great sensitiveness to its wealth of beautiful detail. What one missed was a feeling of serenity and sureness in the choice of tempo, particularly in the lyrical parts; in about twenty numbers the tempo was perceptibly too fast. Mr. Kubelik had the great virtue, however, of avoiding the over-emphasis on the flamboyant which sometimes spoiled the interpretations of that great Berliozian, Hamilton Harty.

¹ In their works written for the Paris Opera, Gluck and Meyerbeer were composers of French Opera in the sense that Handel and Mozart were composers of Italian Opera.

The big flaw in the whole production was the miscasting of the parts of Cassandra and Dido. The Dido was technically adequate on the whole but seldom anything more. The Cassandra, particularly in the Aria in the first scene (perhaps the greatest thing in the whole opera) was rhythmically uncertain to an astounding degree, with the raggedness that good coaching should have made impossible: notes not held their full length, with the orchestra having to jump beats in order to keep up with the singer. One knows that true dramatic sopranos are always rare, especially in England, but surely better casting should have been possible. The Aeneas was by far the ablest singer among the principals. The quality of his voice is not particularly appealing but in the unusually high *tessitura* of this part he gave a feeling of complete security; he has an excellent sense of rhythm, rare among singers, and phrased throughout like a true musician. In a few years' time his Aeneas should be quite first class. The singing in some of the minor parts, particularly of Ascanius and Hylas, had distinction. The production was slightly disappointing, perhaps because, from such a distinguished producer, one expected so much. I am speaking without inside knowledge, but my guess is that Sir John Gielgud was called in at a comparatively late stage, when the singers had already formed their conceptions or misconceptions of their parts. If this is correct, he was no doubt still able to make many improvements, though one wishes he had been ruthless with the poor enunciation of some of the singers. The whole question of operatic acting, with its inevitable differences from ordinary acting, needs fundamental re-thinking, and to this Sir John should be able to make a most valuable contribution. The problem of opera is the same as the problem of poetic drama, only in a heightened degree; to ensure that the action on the one hand and the poetry or music on the other should play into each other's hands and sustain each other, instead of pulling constantly in opposite directions. Much stylization is inevitable, but it should never be merely conventional but carefully varied in degree and in kind from one work to another.

Professor Dent's translation is very able and probably achieves as well as anything could some sort of solution of a really insoluble problem. French prosody is more unlike English than the prosody of any other language, and it creates, particularly in recitative, musical rhythms that will not fit properly with any English words. In spite of this, the decision to use an English translation was right.

Any criticisms one has to make must not be taken as implying lack of gratitude. They are made in the hope that there will be revivals of the work, and that the present production, admirable in so many ways, will lead to a production admirable in every way.

ROBERT COLLET.

SCHOENBERG'S 'MOSES UND ARON'

The unfinished though, it seems, complete opera (1932) about whose theatrical prospects Schoenberg was so pessimistic received its first stage performance at the Zürich Stadttheater on June 6, the last day of the otherwise somewhat uneventful 31st I.S.C.M. Festival. The conductor who thus secured himself a prominent place in musical history was Hans Rosbaud; the producer, who proved all too suspicious of Schoenberg's own stage directions, was the German director of the opera house, Karl Heinz Krahl. Paul Haferung and Jaroslav Berger were responsible for the *décor*. Moses, a speaking-voice part except for his principal pronouncement near the beginning, which can be sung (a matter of seven bars), was interpreted by Hans Herbert Fiedler, who had 'created' the part in the first concert performance of the work, likewise under Rosbaud, at the Nordwestdeutsche Rundfunk, Hamburg, in 1954. Aron, a lyrical, *bel canto* tenor except for his principal pronouncement near the end which can be spoken (again a matter of a few bars), was sung by Helmut Melchert. Both protagonists gave successful performances, even though Moses' *Sprechstimme* was too emotional and did not altogether heed the ups and downs of the spoken melody; whereas Aron's notes were beautiful if and when he produced them accurately: at times he dropped into *parlando*, and elsewhere his intonation was not always perfectly assured. The complex choral texture, spoken as well as sung, was very nearly mastered by the various choral societies from Zürich and Lucerne. If the Tonhalle Orchestra was not always ready to play as *piano* as necessary, it was the conductor's slightly inflexible direction that was partly to blame; only, one hesitated to blame him for anything, in view of his thorough knowledge of the score, and indeed out of gratitude for an achievement whose difficulties could only have become fully apparent if he had failed.

The following remarks on one of the most original as well as one of the greatest operas of musical history are intended as an introduction to a more extensive and, it is hoped, intensive study in the next issue of this journal. Originality first.

Our time has seen an enforced marriage of opera and oratorio, brought about, on the one hand, by the progressive secularization of our culture and, on the other, by our age's loss of naivety, which has made it difficult to accept the operatic illusion, especially when a protagonist needs a lot of notes in order to express his wish for a cup of coffee. The usual result has been distinctly uneasy—'scenic' oratorios more or less profane and more or less dramatic, which would have it both ways and, as a rule, don't really have it either. They are—O magic modern word—'experiments' *par excellence*, for the important point about an experiment is that it should fail in some respect: if it wholly succeeds, nobody knows it is one. In this sense, failure is the mark of success in our contemporary festival world.

Like all great geniuses, even at a late cultural stage (where their work tends to overlap with the beginnings of a new culture), Schoenberg retained his imperturbable naivety right through his far-reaching development. In the course of it, his every theoretical assumption, in itself always the result of his practice, was more or less immediately amended or even drastically changed by what he called 'the laws of the nature of genius'. Every theory, even a genius's own, can only represent a temporary approximation to these laws, because it is of the nature of genius that it develops, whereas the laws of a theory don't develop unless you change them.

One such theoretical assumption which Schoenberg formed and continued to believe even during the initial phases of his work on *Moses*, was that he was about to create a sacred oratorio. On the one hand, his preconception no doubt derived from his reflexions on the creative acts that were the texts of the oratorios *Die Jakobsleiter* and *Totentanz der Prinzipien*, the former with music which remained unfinished¹ because Schoenberg always thought that it was to be his last work, upon whose completion he would die. On the other hand, his creative experiences with such works as the 'monodrama' *Erwartung* or the 'drama with music' *Die glückliche Hand* may well have engendered an intellectual belief that opera as we knew it was dead.

Schoenberg's conscious mind reckoned without that generous host, his unconscious originality: it was his naïve creativity which found that, *pace The Magic Flute* or *Parsifal*, opera as we knew it did not include a kind of opera we ought to have known—the sacred opera, in the sense in which the *Matthew Passion* was a sacred oratorio. Now that we know *Moses*, we realize how unwise after the event we should have been if, surveying the evolution of opera, we had come to the conclusion that a pure sacred opera was a historical impossibility. Or, to put it more precisely,

¹ The latest estimate is that about a third of what would have been the total music is in a more or less finished condition. Josef Rufer has been commissioned by the Prussian Academy of the Arts to prepare a Schoenberg 'Köchel', whence it is to be hoped that in due course, more precise information will be available.

the reason why the great sacred opera has so far been 'missing' from our history is indeed historical rather than artistic, and it is the function of true originality to make history artistic. (Forced originality, on the other hand, can be recognized by an invariable symptom—that it adjusts art to the spirit of the times; and as soon as the spirit of the times becomes obvious as a collective attitude, the 'originality' vanishes.)

The great sacred opera, then, has arrived by way, not of experiment, which is self-assured doubt and ill-founded hope for the best, but of unconscious certainty and conscious insurance against every possible risk.² What an artist must not on any account risk is avoidable incomprehension. If Schoenberg wanted to make his message of messages—about the problem of the message itself—as clear as possible, he had to dramatize the conflict between message (Moses) and messenger (Aron) as concretely as possible. As soon, that is, as this basic conflict could be taken in as a matter of visual, theatrical course, the mind of the listener would be free to concentrate on the musical sense which, as I shall try to show in the next issue, points the way to the conflict's resolution: I think it is the music that carries the message about the text (which, of course, is Schoenberg's own).

The result must have come as a surprise even to the Schoenbergians whom, to be sure, Schoenberg had so often and so uncomfortably surprised during his lifetime, perhaps most of all with his return to tonality and his syntheses of tonality and twelve-tonality³. Who, indeed, would have expected so intensely a dramatic work, one so theatrical and direct, that its success, simply as a 'good show' (the description was actually used) was immeasurably wider than the most superficial understanding of it? Who could have foreseen that one or two opera producers would immediately evince eagerness to lay their hands on it? (Which does not mean, of course, that we may soon expect further productions: the practical and financial difficulties involved are immense, though they will not remain so.)

Who, if it comes to that, would have foreseen Paul Hindemith's admiration?

Greatness, as distinct from originality, has not so far proved susceptible of critical demonstration (though we need not rashly assume that this will always be the case: there must have been quite a few Neanderthal men who were sceptical about, say, the power and possibilities of speech). Those who are in sympathy with Schoenberg's music will accept my evaluation; those who aren't, will have to explain Hindemith's. For this much can be said objectively: there is no thinkable reason why Hindemith, who opposes twelve-tone music as a matter of creative principle, should regard *Moses* as a masterpiece if it isn't one. That with him, too, art comes first and theory second will only surprise the unproductive among the Hindemithians.

The impression, finally, that *Moses* is complete despite the fact that Schoenberg intended and, in fact, commenced, a third act, is based on the musico-dramatic structure: the more one studies it, the more absolutely complete it appears. It would, in fact, be easier, though still difficult enough, to point to structural signs of incompleteness in Schubert's *Unfinished* than in *Moses*. It may well be that, once again, the three acts were a theoretical preconception derived from the practical business of constructing the text, and that the two-act music changed the theory, as it were, behind the composer's back. Psychologically, it is quite plausible that Schoenberg repressed his knowledge of the two acts' complete unity under the influence of textual intoxication—especially when we come to consider the exact nature of the intoxication and its relation to the music's own message, a task that must be reserved for our main investigation.

HANS KELLER.

² To quote Schoenberg himself in quite a different context: 'To provide for the worst seems better wisdom than to hope for the best. Therefore, I declined to take a chance. . . .' (*Composition with Twelve Tones, in Style and Idea*, New York, 1950, and London, 1951, p. 131.)

³ The complementary parallel of Stravinsky's turn to twelve-tonality with the ensuing bewilderment among Stravinskyans springs to mind.

NEWS AND COMMENTS

UNITED STATES

Since finishing *Agon*, *Stravinsky* has completed a Gesualdo motet by composing two parts, the sextus and bassus, that had apparently been missing since the 1611 edition. The motet, *Illumina Nos*, was heard in Los Angeles on June 17, together with *Agon*, and will be published by Boosey and Hawkes in a month or two.

Stravinsky will again visit Europe this summer; he is due to land at Plymouth early in August, and will spend a fortnight at the Summer School of Music at Dartington Hall. The European première of *Agon* will be given in Paris on October 11, with Stravinsky himself conducting the orchestra of the Südwestfunk.

Samuel Barber's opera, *Vanessa* (with libretto by Menotti), will be produced next season at the Metropolitan Opera in New York. The two principal parts will be sung by Sena Jurinac and Nicolai Gedda.

ITALY

Luciano Berio, the director of the Studio di Fonologia in Milan, is said to have written quite recently a remarkable piece of electronic music for an Italian documentary on the Châteaux of the Loire. Meanwhile a group of seven Roman composers—Vittorio Fellegara, Domenico Guaccero, G. Marinuzzi jr, Mario Peragallo, Goffredo Petrassi, Guido Turchi and Roman Vlad—are now working in an electronic studio just installed in the building of the Accademia Filarmonica. Behind the formation of this new electronic studio—the only one so far that is entirely independent of any radio station—is the desire of the above-mentioned composers to carry out research without being obliged to write incidental music for radio or television. The equipment of the Rome studio is not yet comparable to that in Milan, but is rapidly being improved; and the seven composers plan to present performances of a first series of works some time during 1958.

SWITZERLAND

The 31st ISCM Festival was held in Zürich from May 31 to June 6. Apart from Schoenberg's *Moses und Aron* there was nothing of outstanding interest. It is pleasant, however, to record that the Czech and Polish sections have rejoined the ISCM. The International Jury for next year's festival, in Strasbourg, will consist of Wolfgang Fortner, Alois Haba, Henri Martelli, Goffredo Petrassi and Matyas Seiber.

GERMANY

Kurt Weill's opera, *Die Bürgschaft*, and *Britten's* *The Turn of the Screw* will both be heard at the Berlin Festival next September.

The programmes of this year's Summer School at Darmstadt are of exceptional interest, and deserve to be given in full:

July 16: Reinhold Finkbeiner, Concerto for chamber orchestra; Richard Hoffmann, Piano Concerto; Roman Haubenstock-Ramati, *Symphonie de timbres*; Anton Webern, *Das Augenlicht*; René Leibowitz, Piano Concerto; Arnold Schoenberg, *Five Orchestral Pieces*.

July 17: Bernd Alois Zimmermann, *Configurations*; Edward Steuermann, *Improvisation and Allegro* for violin and piano; Giselher Klebe, *Elegia appassionata*; Alban Berg, *Chamber Concerto*.

July 18: Claude Ballif, *String Trio*; Karlheinz Stockhausen, *Klavierstück XI*; Earle Brown, *Music for 'cello and piano*; Pierre Boulez, *3rd Piano Sonata*; Arnold Schoenberg, *String Trio*.

July 19: H. W. Henze, *Vokalsymphonie* from *König Hirsch*; Igor Stravinsky, *Canticum Sacrum*; Alban Berg, *Violin Concerto and Three Orchestral Pieces*.

July 20: First performances of chamber works by Luc Ferrari, Alexander Goehr, Roland Kayn, Milko Kelemen, Joachim Limmer, Salvatore Martirano, Camillo Togni, Marc Wilkinson.

July 21: Works by Cornelius Cardew, Maxwell Davies, Franco Evangelisti, Giacomo Manzoni, Bo Nilsson, Henri Pousseur, Gunther Schuller, Christian Wolff.

July 27: Bach-Webern, Ricercare; J. Jackson, Tridecem; Edgard Varèse, Octandre; Hans Ulrich Engelmann, Orchester-Strukturen; Aldo Clementi, Tre Studi; Anton Webern, Symphony.

July 28: Anton Webern, Concerto, Five Orchestral Pieces, Two Rilke-Lieder; Herman Von San, Sectionen; Luciano Berio, Serenata; Juan Hidalgo, Ukanga; Bo Nilsson, Gesang von der Zeit; Pierre Boulez, Music for flute and twelve instruments.

GREAT BRITAIN

BBC 3rd programme plans for the next three months include performances of Roberto Gerhard's String Quartet (July 5) and Nonet (July 29), Robert Simpson's Symphony No. 2 (July 18), Petrassi's Gloria in Excelsis Deo (July 21), Hindemith's opera, *Die Harmonie der Welt* (August 11), Henze's Ode to the West Wind (August 23), Charles Ives's Violin Sonata No. 3 (August 25), and Smith Brindle's Epitaph for Alban Berg (September 23). Later in the year there will be a broadcast of the Stravinsky programme given by the I.C.A. at the Festival Hall on June 17: *le Roi des Etoiles*, *Perséphone* and *Le Sacre du Printemps*, with Madeleine Renaud and Michel Sénéchal as soloists and Manuel Rosenthal conducting.

The I.M.A. Award, hitherto intended for executants of one kind or another, will in future be given for composition. Details of the Award will be published in the next issue of this magazine, and also a general account of I.M.A. progress during the last six months.

* * *

It is with great sorrow that we record the recent tragic death of Robert Oboussier. He was devoted to the I.M.A., and as its representative in Switzerland always gave generously of his time and energy, despite his busy life as composer, critic, and official of the Swiss Performing Right Society.

W. G.

The music quotations included in the present issue are printed by kind permission of the following publishers:

Boosey & Hawkes Ltd. (*Symphony of Psalms*, *Canticum Sacrum*, *Shakespeare Songs*, *Symphonies of Wind Instruments*, *Cantata*). Wilhelm Hansen Musikvorlag, Copenhagen (*Concertino*). Boelke-Bomart, Inc., Hillsdale, New York (Schoenberg's *String Trio*). Chappell & Co. Ltd. (Gershwin's *I Got Rhythm* and *Fascinating Rhythm*). Universal Edition (London) Ltd. (Alban Berg's *Lyric Suite*).

The article by Maurice Perrin, *Stravinsky in a Composition Class*, is published by courtesy of *Feuilles Musicales*, Lausanne, where it first appeared in December, 1951.

The article by Robert Craft (*A Personal Preface*), will appear at the end of the year as part of the book on Stravinsky mentioned above; it is printed here by kind permission of Editions ud Rocher.

CONTRIBUTORS TO THIS ISSUE

ROBERT CRAFT: Born in 1923 and lives in Hollywood, where he conducts the Monday Evening Concerts and in the Spring (for the last three years) the Ojai Festival. Has written short books on Stravinsky and Webern which will shortly be published by Editions du Rocher. Has, more by circumstances than choice, become a specialist in Baroque music and has devoted a good half of his conducting energies to performing Bach cantatas. Will direct the festival of Stravinsky's works to be given at Dartington this August.

HENRY BOYS: Born 1910. Composer and critic. Educated at the R.C.M. and Queen's College, Cambridge. Studied composition with R. O. Morris. His music has been mainly for the theatre. Has written many articles of outstanding interest on contemporary composers. Is now senior music lecturer at Bath Academy of Art, Corsham Court.

HANS KELLER: Born 1919. Writings and research fall mainly into four classes: analysis, criticism, criticism of criticism, and psychology, chiefly of musical composition. Is at present preparing a book entitled *Criticism: A Musicians Manifesto* (André Deutsch), and developing his 'Functional Analysis', which comprises a theory of unity and a method of purely musical analysis, ideally without words or symbols: the analytic results are simply played. The first wordless demonstration of this method will be given in the Third Programme early in September.

ROGER SESSIONS: Eminent American composer, born 1896 in Brooklyn. His family, of British and French descent, has resided in America since the early 17th century. Studied with Edward B. Hill, Horatio Parker and Ernest Bloch. Has spent many years of his life in Europe—Florence, Rome, Berlin. Is now Professor of Music at Princeton University, where he teaches composition. Among his outstanding works are three symphonies (1927, 1946, 1956); two string quartets (1936, 1951); a violin concerto (1935); a piano concerto (1956); two piano sonatas (1930, 1946); a sonata for violin solo (1953); the *Idyll of Theocritus* (1954); and a one-act opera, *The Trial of Lucullus*, on the English translation of a text by Bertold Brecht (1947).

ROBERTO GERHARD: Born 1896 in Valls, Tarragona. Studied composition with Felipe Pedrell and Arnold Schoenberg. Has been living in Cambridge since the end of the Spanish Civil War. Among his major works are a comic opera, *The Duenna*, two symphonies, several concertos and chamber music. For a complete catalogue of his works, see *The Score* of September, 1956.

MAURICE PERRIN: Pianist. Born 1913. Studied at the Ecole Normale with Alfred Cortot and Nadia Boulanger. Has lived since 1947 in Lausanne where he is a professor at the Conservatoire.

DAVID DREW: Born 1930. Writer on music. Is at present preparing a book on Kurt Weill.

MARYLIN WAILES: Born 1900. Studied music in Paris and with Sir Edward Bairstow. In 1945 formed London Music Group to do research and perform unpublished works. Joined, in 1948, the ensemble now known as the New English Consort as recorder player, with oboe, gamba and harpsichord. At present preparing complete edition of works of Martin Peerson. Is tutor at the City Literary Institute.

ROBERT COLLET: Pianist, studied with Frieda Kindler (Mrs. van Dieren). Studied composition, etc., at Cambridge with C. B. Rootham and E. J. Dent. Teaches piano at Harrow and at the Guildhall School of Music.

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